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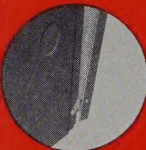
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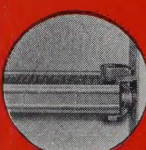
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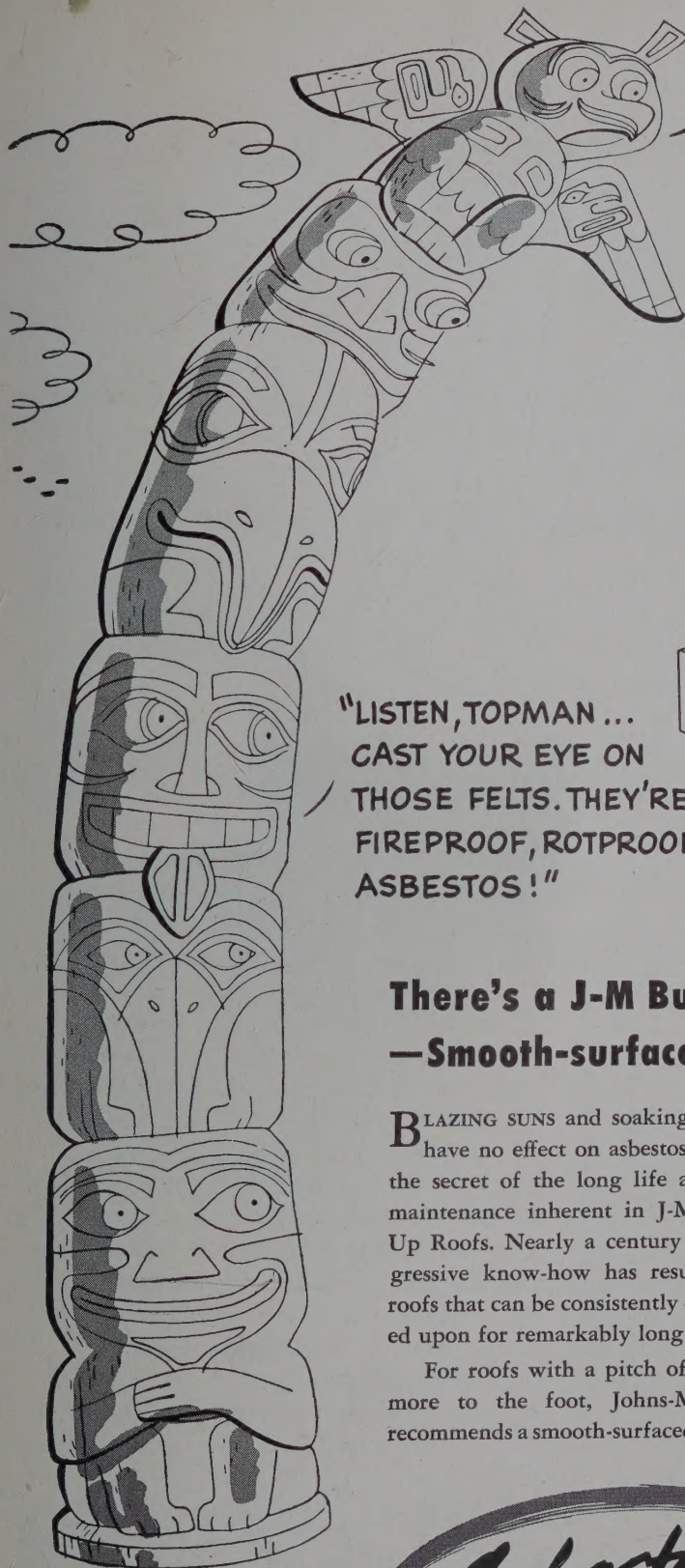


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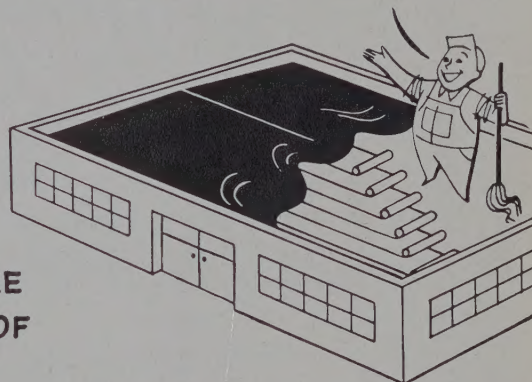
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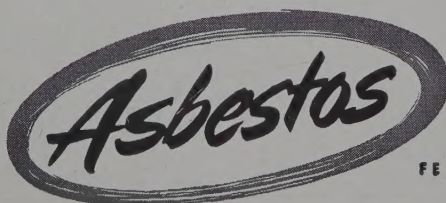
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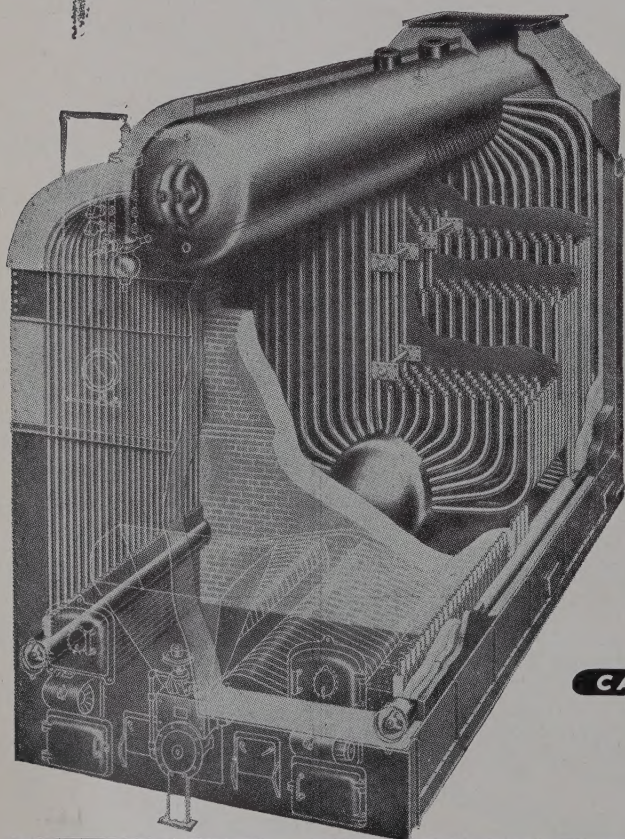
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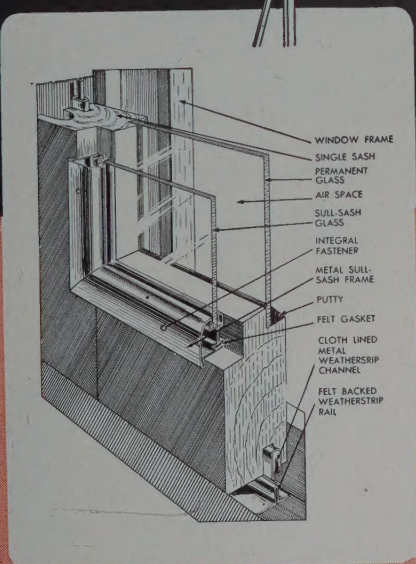
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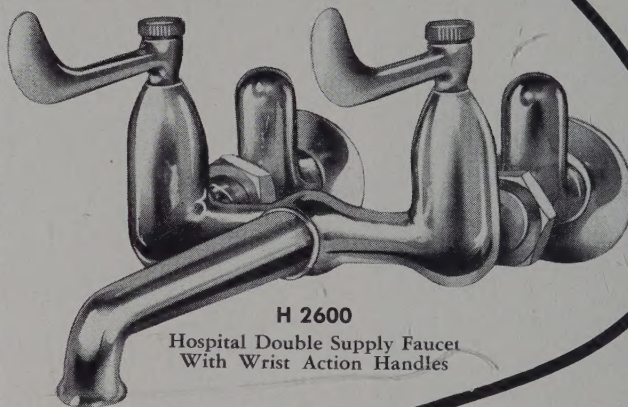
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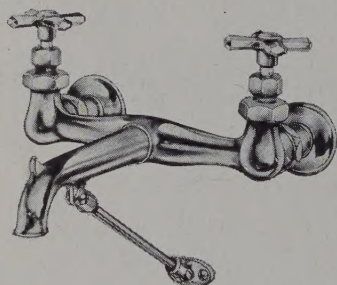
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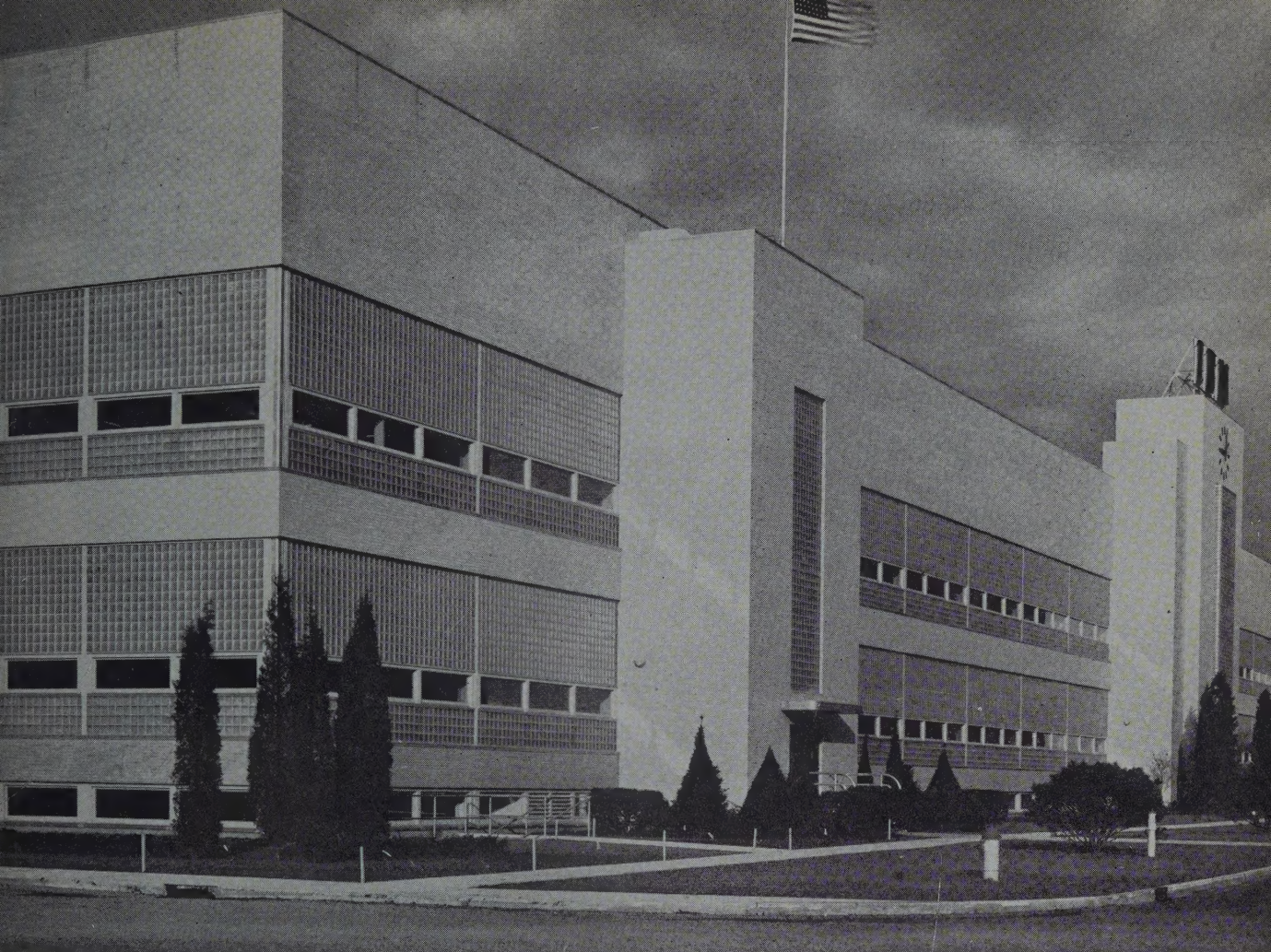
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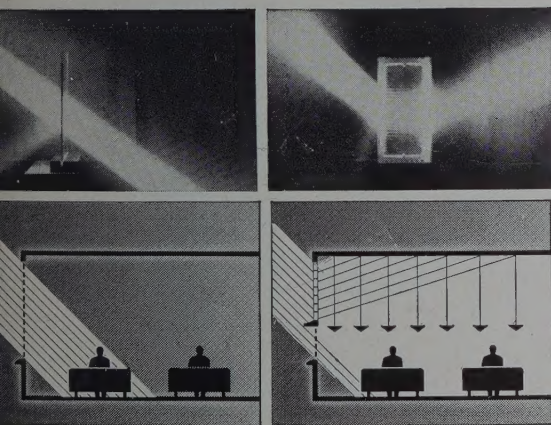
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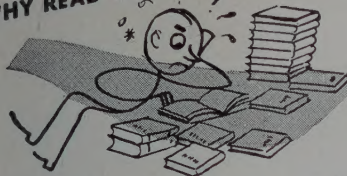
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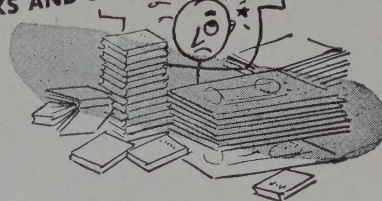
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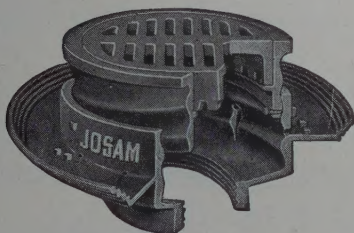
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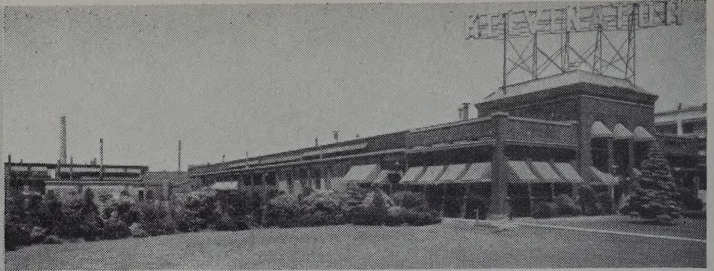
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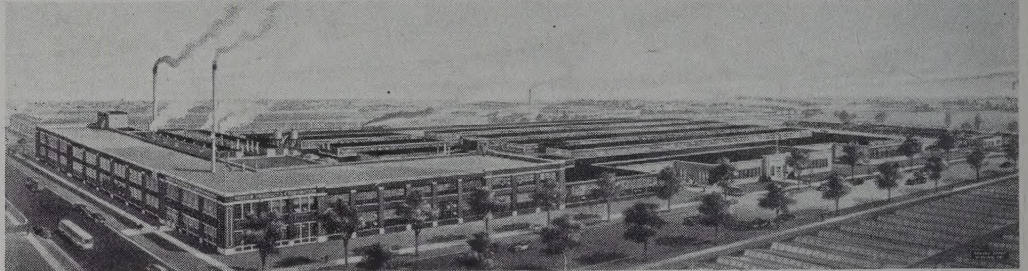
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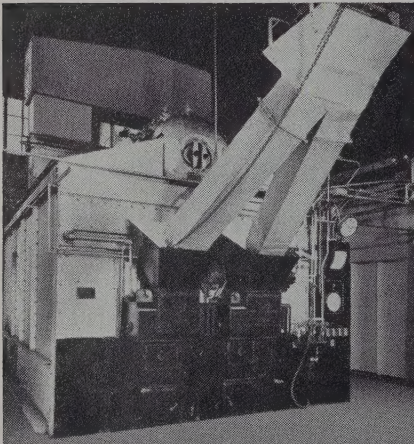


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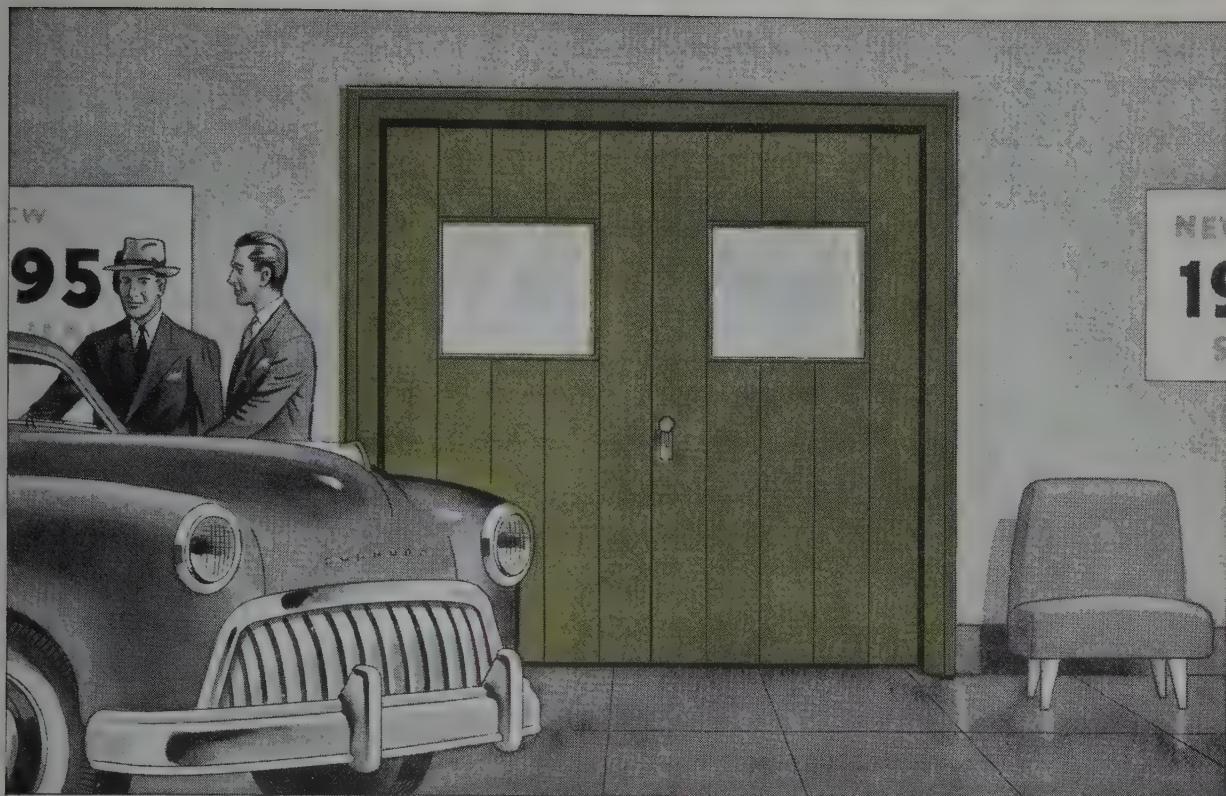
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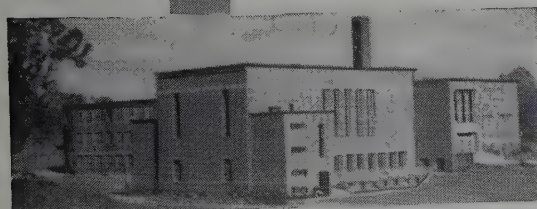
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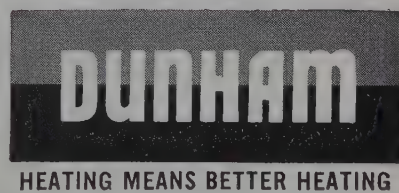
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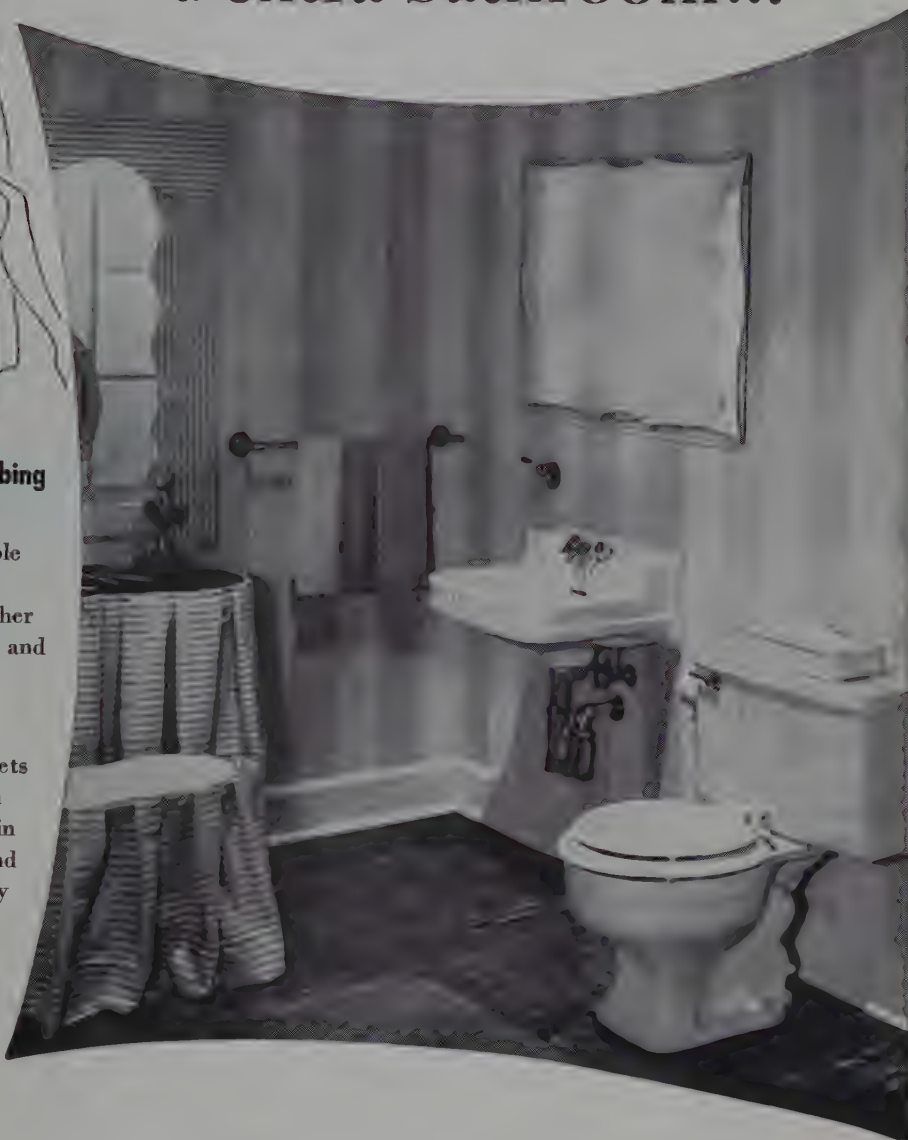
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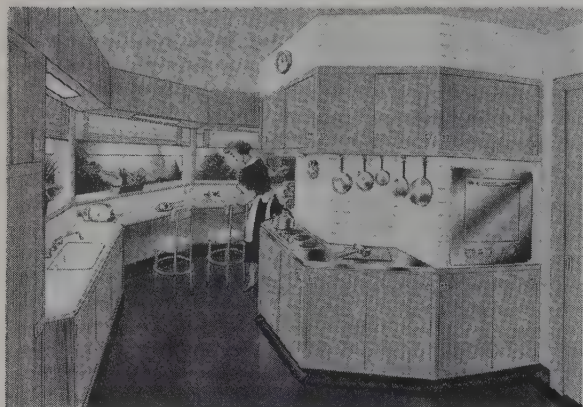
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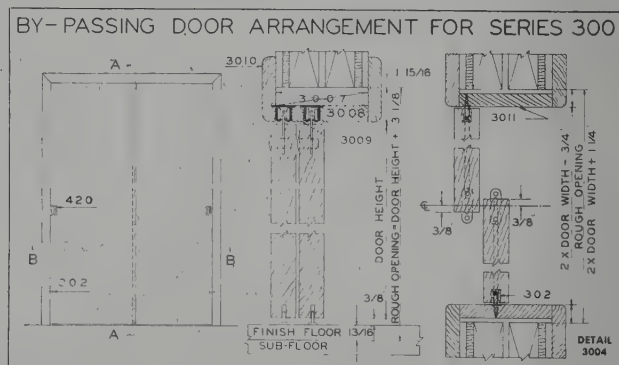
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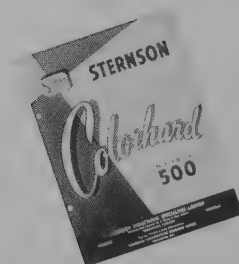
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THE "turn of the year" is generally associated with many concepts of change which border on the mythical but as we write, realism would appear to prevail amid the profusion of confluent confusions. To add the "turn of half a century" hardly appears constructive in the circumstances, while our distress only increases with "world conditions", and the "international situation" both of which appear to be insoluble, along with the unknown quantity persisting in so many personal problems — In short — the global situation runs true to form and "joy and woe are woven fine", in any generation!

ON the National front the outlook, although influenced by the confusion of the global, leans at a more optimistic angle with understandable qualifications. The pattern is changing but the background is solid and, to relieve some foreboding, we recommend to you the official handbook "Canada 1950" which presents statistical satisfaction from Aboriginal Races, to Yukon water powers, with much between to hearten all Canadians.

CONFORMING to the shape of things, National preparations give promise of an awakening which will inevitably call for self denial and positive leadership at all levels. In this respect the services of the profession have already been committed and despite some hesitancy in higher places, the form of promised participation is gradually emerging. At the same time, anticipation could encourage registration of professional qualifications, to advantage, although executive limitations become very pronounced in emergencies of this nature. Professional stocktaking should be a must for '51!

AS for the article Architecture — the influences of confusion seem to have become a component part and "where we go from here", will remain an open question, until we devise a clearer definition of "here" and "go", along with a greatly to be desired, better blending of the formalities of construction with the apparently neglected humanities. "Time" is, of course, on the side of the Art!

REVERTING to the borders of the mythical — we dream, with the Editor, of Headquarters in the Capital City where our debt to the R.I.B.A. might be partially paid while Presidents bask in the leisure, he so eloquently advocates and the "Executive Director" greets the visiting celebrities, assisted by an augmented staff and eloquent Remington or Underwood effects!

NO doubt other Presidents have had similar hangovers but the moral remains, and since change can be progressive, the Institute is definitely due for a constitutional reformation! This is a thought we would emphasize in defence of the Institute, despite the threats from all directions which create apprehension. Amid the general confusion, you may perchance have discerned our efforts to arrive at a fair balance between the pessimistic and the optimistic, and we would suggest that your thumb be not permitted to influence the scales when weighing in. The half century still remains unsung but you'll agree that some things can be carried too far!

WE seize this fleeting moment to express our appreciation of the many cordial expressions received at Yule-tide, and would implore you to accept the Institute card in a very personal, as well as official vein! Join us in mixing a metaphorical dram, consisting of pessimism and optimism in equal measures, sweetened with a greater measure of the spirits of Hope for FIFTY-ONE, and let us indulge freely without shame! Why not try it with us, in Quebec!

J. Roxburgh Smith, President

THE INDUSTRIAL DESIGNER AND THE ARTS

By ARTHUR B. GALLION

THE change from handicraft to machine production, the variety and number of products available to us, and the material gains that accrue are generally accepted as normal evidences of progress in the modern world. We have come to take for granted the advantages wrought by the industrial revolution. Yet, despite vast improvements, the physical environment is growing more chaotic, more ugly, and more confusing with each invention and each scientific discovery. Our lag in adjustment to the responsibilities required to maintain a democratic way of life and to the opportunities created by the industrial revolution are, in large measure, the cause for this situation, but our attitude toward the arts in our time is also responsible.

Glancing back upon history, it is apparent that the arts man has practised have had very real purpose. The desire to record and communicate ideas or facts has moved man from primitive time to register his knowledge and thoughts on or in materials. Improvement is a natural human impulse and each act adds knowledge by which succeeding acts may be performed with greater ease, more understanding, or further clarity. It is also a natural human desire to enhance the environment not merely by adding to the number of desired or necessary objects but by shaping the objects to function more perfectly and to provide the satisfaction that is conveyed by harmonious form and arrangement. Our tradition of art is the process by which this harmony in our environment is created and it has been natural for man to engage in this pursuit with apparent purpose; some reason lies behind each act to give it purpose. Seeking to record information, add to the store of knowledge, protect with symbols of magic, or to gratify the senses through the shape of the objects about him, the sounds of the voice or instruments, the effect of fragrance upon the olfactory nerves, the sense of touch, and the grace of form in motion, man has constantly aimed to improve his existence through his practice of the arts. Each step has proceeded from some essentially useful purpose whose roots have been imbedded within his society and nurtured by his innate desire to improve conditions for himself and his family. As social organization progressed, this desire for improvement extended to the common welfare of his fellowmen.

We perceive this progression in the arts of man from our primitive antecedents through each succeeding stage in human development. The art forms of primitive man were the symbols of his magic to ward off evil spirits or invite the favor of his gods. The arts of painting, sculpture and inscription recorded the life of people on the walls of ancient buildings and communicated the thoughts and ideals which represented their culture. The tools, the variety of containers and other utilitarian objects used in the routine existence of the people were the art forms of society, and the decorations upon them depicted their symbols, their costumes and their customs. It is by these art objects that we piece together the structure and culture of society; they provide us with a graphic history of mankind because they were integral expressions of him and his society. These were the arts as people understood them; they represented affairs at the time of their creation and they demonstrate the ever-increasing improvement in the knowledge, the technical skill, and the capacity of man to more clearly convey to his fellowmen the state of his society.

Then, somehow, this continuity was broken by the industrial revolution and the arts separated into two classifications — the "fine" and the "useful" arts. The arts which had previously enjoyed a social significance became identified as "folk" art; the arts and crafts occupied a place distinct from "fine" art. A distinction between the "fine" and the "useful" arts was suggested at times in the past but it never impressed itself upon the environment of mankind with such bewildering effect as it has in our present civilization. Before the industrial revolution the distinction between the artist and the artisan was so fine as to be almost imperceptible; the artist was a skilled craftsman while the artisan was himself an artist. The arts were integral components of society, associated with the people, comprehended, needed, and desired by them as essential attributes of a good life; they served to stimulate improvement through greater harmony, grace, understanding and pleasure in daily existence.

The industrial revolution cut civilization loose from its traditional moorings and the impact of technology reformed the tools of production as well as the social, political and economic pattern of human conduct. Mass

production abruptly severed the handicraft tradition. We examine the remnants of the art forms of primitive and ancient civilizations and we learn from them the habits, customs, and character of the people, the way of living and the details of their social structure. We observe how the arts changed with new knowledge, improved tools, increased skill in the use of the tools, and the changing philosophy and relations among the people in their society. We see the manner in which the arts contributed to the further knowledge and understanding of the people about their culture. And now we see the violent changes brought on by the machine and the frantic effort to preserve a tradition by the separation between the "fine" and the "useful" arts. Recalling Cicero's observation that beauty is a consequence of utility, it is a strange divorce in the history of man's artistic enterprise. The "fine" arts cling to the habits of pre-industrial handicraft while, with such rare exceptions as Grandma Moses, the folk arts seem to have been disowned. The phenomenon of the "fine" arts may lay claim to exploration in Freudian theories but surely this, like other sciences, is concerned with a search for clarification of man's state of mind rather than further obscurity and confusion. It seems reasonable to expect the artist to work within the orbit of social understanding and adjust his means to the purposes toward which they are directed.

Perhaps the anachronism of the widening breach among the arts is a sign of our times and an expression of the boundless confusion in which society is presently drifting, but it is apparent that the arts are generally working at cross purposes with the currents of social direction and removing themselves from the stream of human understanding. It is a relationship to society quite contrary to tradition and the perplexing paradox wants careful examination; it deserves consideration beyond the scope of this brief essay, but it suggests a key to a re-evaluation of the arts in our time.

Seeking a perceptible link with the continuous tradition of the arts we are obliged to consider the ways and means by which art activity may become an integral part of our society. In so doing, we can hardly depend upon the hand loom, the potter's wheel, or deft fingers in basket weaving, nor can we stand aloof before a canvas with brush and palette. We are obliged to face the machine and the assembly line, the mechanics of power and the factory, and become masters of the multitude of new tools of production which science and invention have thrust into our hands. If we intend to build a culture in our time, relatively comparable to those cultures of the past which command our respect, we have need to match the means of production available to us today with the greatest creative artistic skill, vision, and control we can muster.

As the separation between the "fine" and the "useful" arts has grown more pronounced, it is the industrial de-

signer who shares in restoring art as an integral part of the enterprise of mankind by his appropriate employment of the machine as an effective instrument in shaping and arranging the objects the people use and which compose their environment. In a historical sense it is not a new enterprise but it is a new profession in the arts. Despite the fact that the assembly line of mass production bears little resemblance to historical methods of manufacture and the fact that its association with conventional forms of art activity is indeed remote, the industrial designer is a primary counterpart in our civilization of the artist in the pre-industrial world. Concerned with the production and shape of the objects which form the environment and serve the every-day existence of the people, the industrial designer is carrying on the tradition of those artists who created the historical works we have identified as art since ancient times.

Therein lies the inseparable unity with contemporary architecture, a unity that is both apparent and implicit. Both seek beautiful form and arrangement of the socially useful objects that compose the physical environment in terms of the precise functions, materials and methods of production and distribution.

Pursuing this course we naturally seek association among those fields of artistic enterprise that provide harmony with that objective and we perceive in architecture such an affinity. The art and science of building is a record of continuing activity since the time of our neolithic ancestors. Requirements for physical shelter and the methods of construction have changed but the basic functions of architecture did not materially alter with the industrial system. There is evidence that architecture is responding to the essential changes in our civilization, albeit slower than we might desire.

The affinity between the two professional enterprises of architecture and industrial design is integral with the industrial age so it is quite natural to bring the training for these professions into harmonious relation. This training emphasizes the relationship between these professions in their service to society and the skills that are common to them, while it differentiates between their respective functions — the design and construction of buildings on the one hand and the design of mass-produced commodities on the other. Each thus achieves an identity and strengthens the common purpose they share. Confusion about the arts — the confusion that has divorced the "fine" from the "useful" arts — disappears and the design process is integrated with the technology of industrial production.

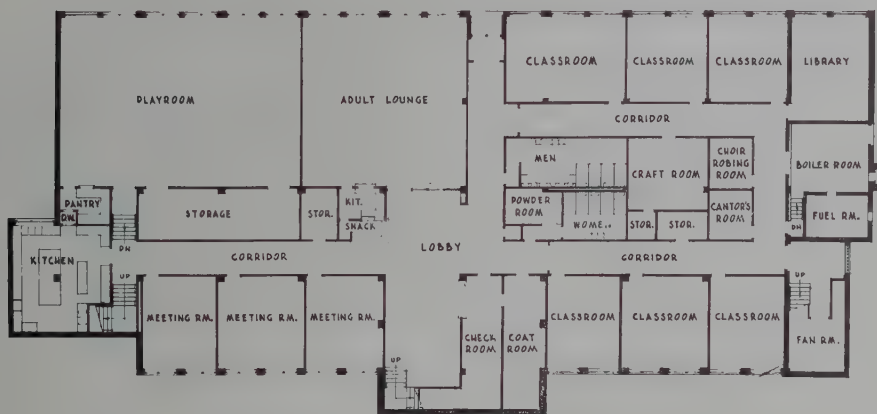
The organic character which marks the tradition of the arts may thus be restored to society and, like architecture, industrial design assumes the distinctive characteristics of professional enterprise which is growing in importance and significance with the development of the industrial system. The arts may again be assimilated within the society of our time.



SHAAREY ZEDEK SYNAGOGUE, WINNIPEG, MANITOBA

GREEN, BLANKSTEIN, RUSSELL AND ASSOCIATES, ARCHITECTS AND ENGINEERS

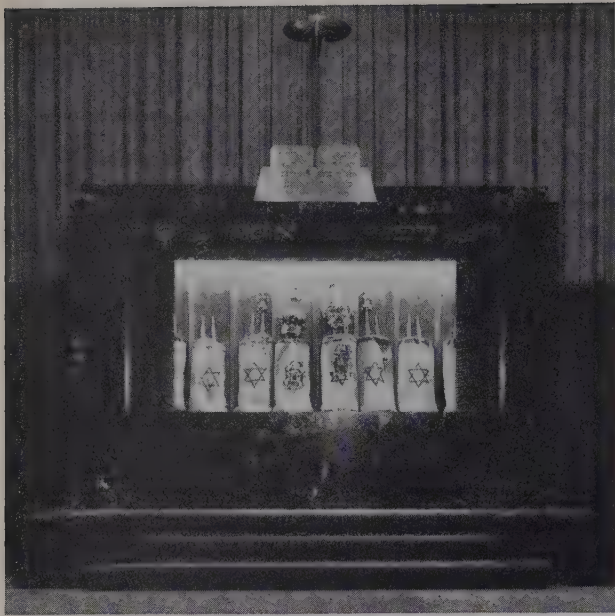
THE WINNIPEG SUPPLY AND FUEL COMPANY LIMITED, GENERAL CONTRACTOR



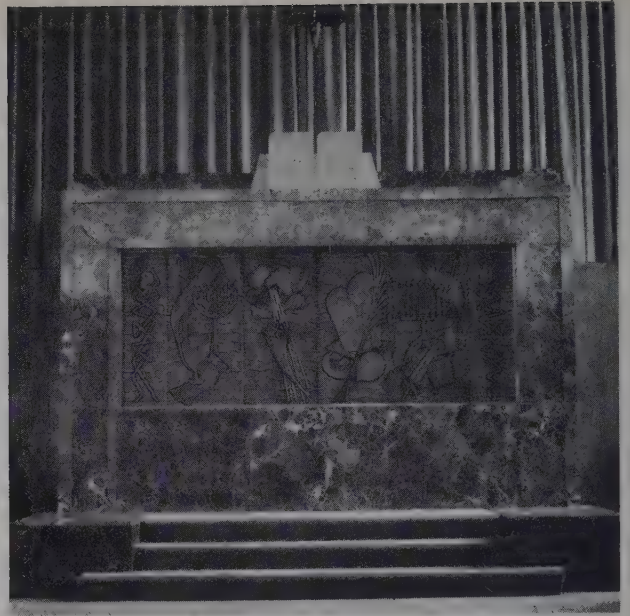
GROUND FLOOR PLAN



MAIN FLOOR PLAN



THE ARK WITH DOORS OPEN



THE ARK

NIGHT VIEW OF MAIN ENTRANCE SHOWING THE "MENORAH"





THE TEMPLE

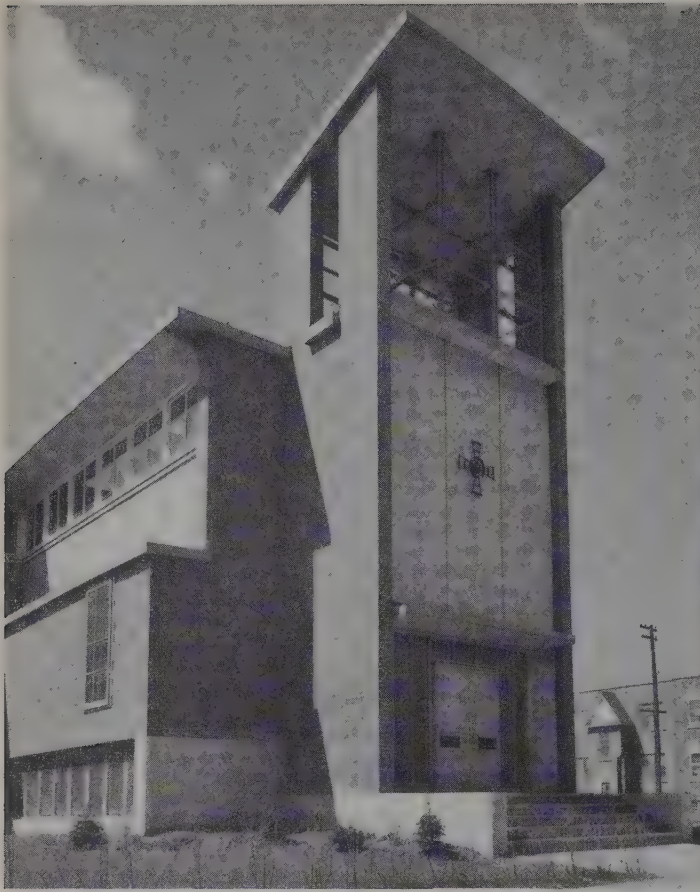


EXTERIOR VIEW



MAIN ENTRANCE DOORS

Swedish Carved Glass Panels De-
picting the Twelve Tribes of Israel



Photograph by Fraser Films Limited

ST. CUTHBERT'S CHURCH, MONTREAL, QUEBEC

FRED LASSERRE, ARCHITECT

ROLF DUSCHENES AND WOLFGANG GERSON,
ASSOCIATE ARCHITECTS

G. LORNE WIGGS AND COMPANY, MECHANICAL ENGINEERS

A. F. BYERS CONSTRUCTION COMPANY LIMITED,
GENERAL CONTRACTORS

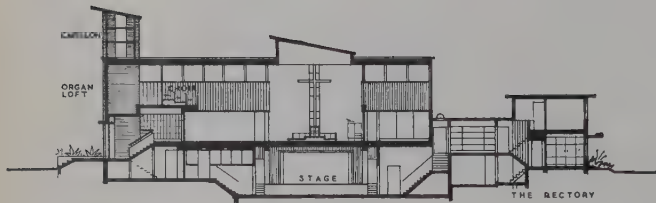
Rector: Rev. Roland Bodger.

Denomination: Anglican (High).

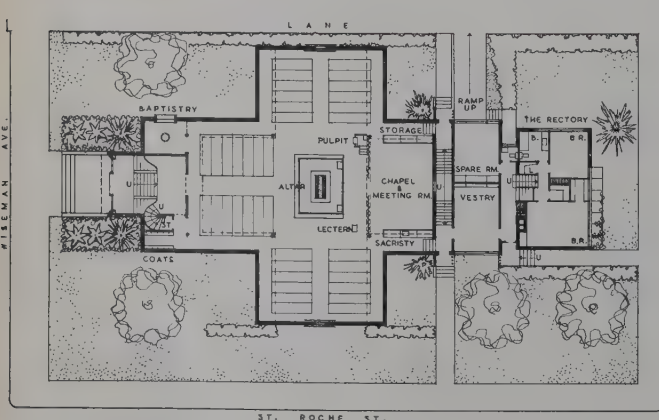
Built: 1946-47.

Cost: \$116,000.00.

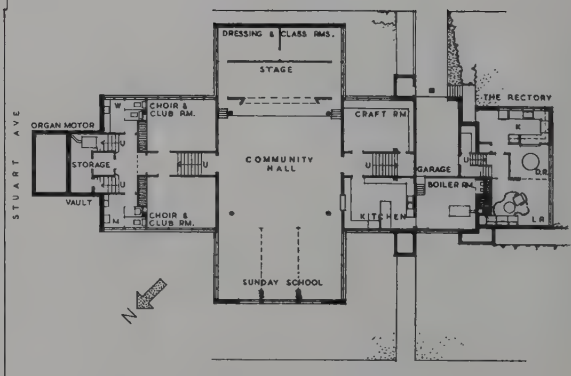
Basis for Design: The building was to meet the needs of the District of Park Extension and to replace the totally inadequate old church. An attempt was made to return to certain aspects of Early Christian churches, resulting in the central location for the altar and the placing of the choir in a less prominent position, in the gallery.



SECTION ALONG CENTRE LINE
30 FEET



PLAN AT UPPER LEVEL
30 FEET



PLAN AT LOWER LEVEL
30 FEET

The community activities of the Church demanded a maximum of flexibility and multi-use of accommodation. Entrances are located so as to achieve this flexibility.

The Hall was to be adequately large for a badminton court, though the height requirements were not needed.

The Chapel was to be used as a meeting room and as an extension of the body of the Church on special occasions (Easter, Christmas, etc.). Due to the architectural atmosphere which was created within the Church there is some reticence in using this area as a meeting room.

Provision was to be made for the addition of bells. An electric carillon connected to the organ was to be used until bells were acquired.

The Rectory was to provide for the Rector, his wife and two sons, with a room which could be used as a spare room and, if necessary, made easily accessible from the Church area.

A garage was also to be provided.

The very progressive interest and support of the Rector was a great stimulation to the Architects.

Construction: Walls — 4" brick, 2" vermiculite, 6" concrete blocks.

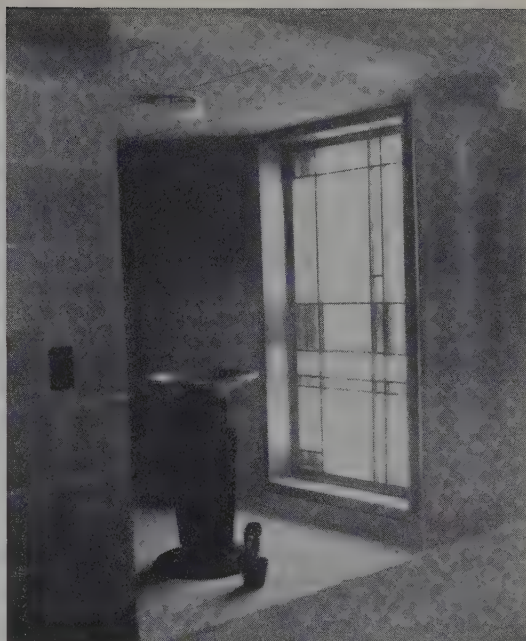
Clerestorey — 8" concrete, 2" cellboard, 7/8" tongue and groove fir.

Structure — Concrete and open-web steel joists.

Floors — Aerocrete with painted cement finish.

Roof Structure — Steel and tongue and groove planking, rock wool and tentest.

Note: By an unfortunate accident, the wrought iron stylised St. Cuthbert's cross was constructed half full size. When money is available, it will be enlarged.

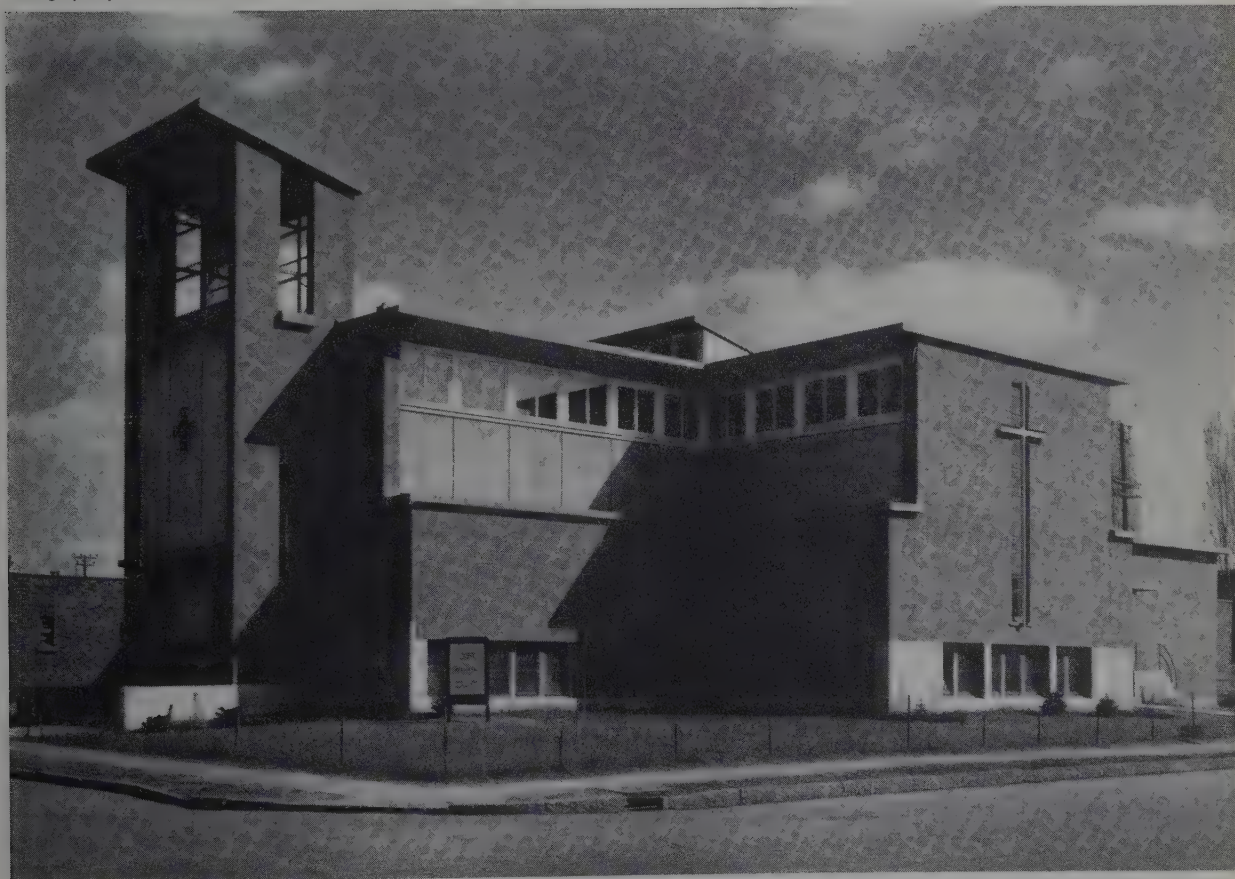


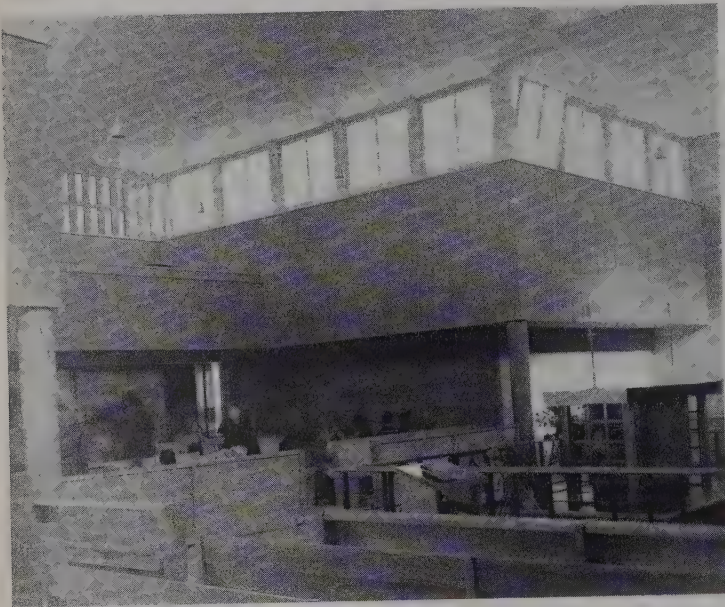
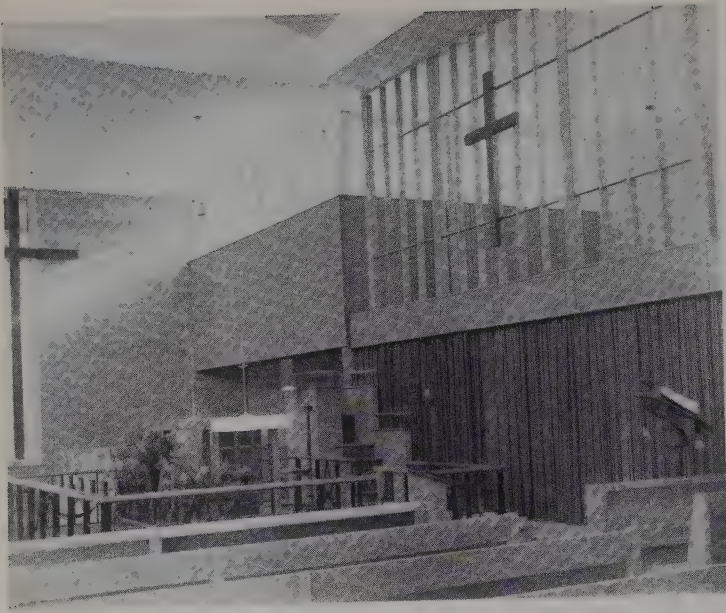
Photograph by Russell Yeoman

BAPTISTRY

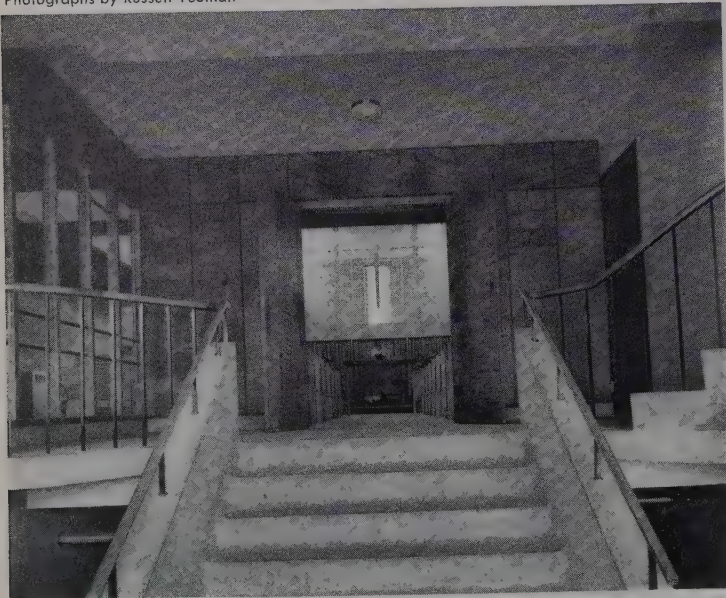
Photograph by Fraser Films Limited

GENERAL VIEW





Photographs by Russell Yeoman



MAIN ENTRANCE HALL

**GUARDIAN ANGEL CHURCH, VANCOUVER,
BRITISH COLUMBIA**

GARDINER AND THORNTON, ARCHITECTS

AMUNDSON CONSTRUCTION LIMITED, GENERAL CONTRACTOR

Owner: Most Rev. Roman Catholic Archbishop of Vancouver.

Location: Downtown Vancouver in oldest residential area now becoming apartment block district.

Date of Erection: 1949.

Construction: Concrete foundation.

Reinforced concrete block columns.

Frame Walls — Roman brick and painted vertical cedar siding.

Flat pitch and gravel roof.

Steel Windows — cathedral glass — blue and water white clerestory clear glass.

Plaster Walls — Sand finish.

Floors — Cork tile, asphalt tile, fir.

Ceiling — Natural cedar plywood and fibreboard.

Millwork — Oak.

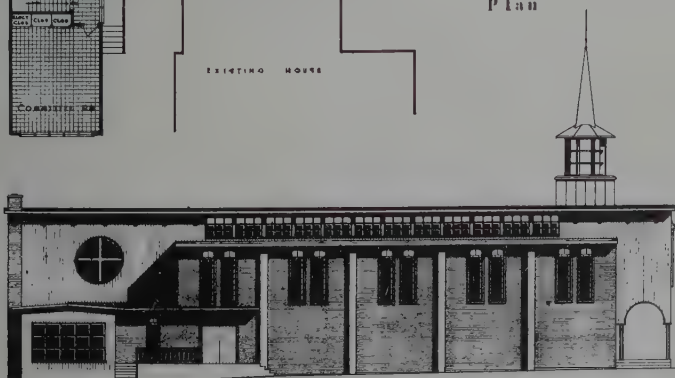
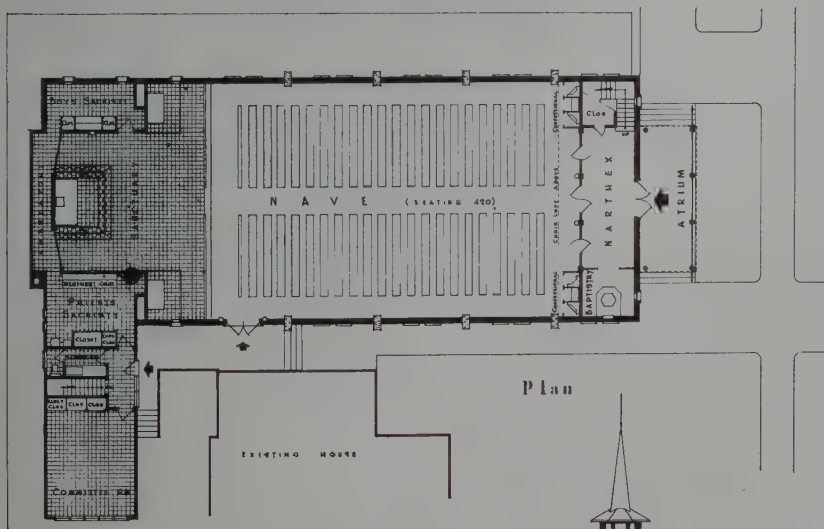
Lighting — Direct incandescent and indirect fluorescent.

Heating — Forced hot air, coal stoker.

Remarks: The roof is supported on 11" x 23" laminated wood beams 42-foot span — natural finish, subsidiary beams painted dusty rose and upper ceiling white.



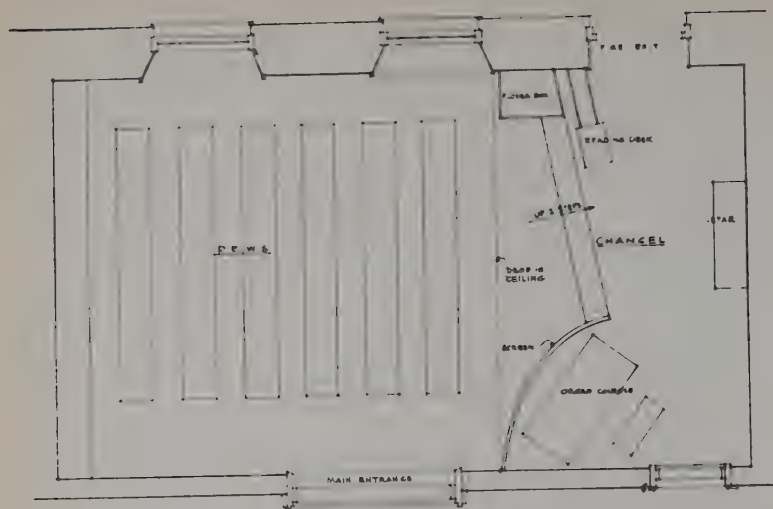
Photograph by Graham Warrington



SIDE ELEVATION



STREET ELEVATION



CHILDREN'S CHAPEL,
CHURCH OF THE MESSIAH,
MONTREAL, QUEBEC

ROLF DUSCHENES, ARCHITECT



Photographs by Fraser Films Limited





Photographs by Stallery



FIRST UNITED CHURCH, ST. THOMAS, ONTARIO

BRUCE BROWN AND BRISLEY, ARCHITECTS

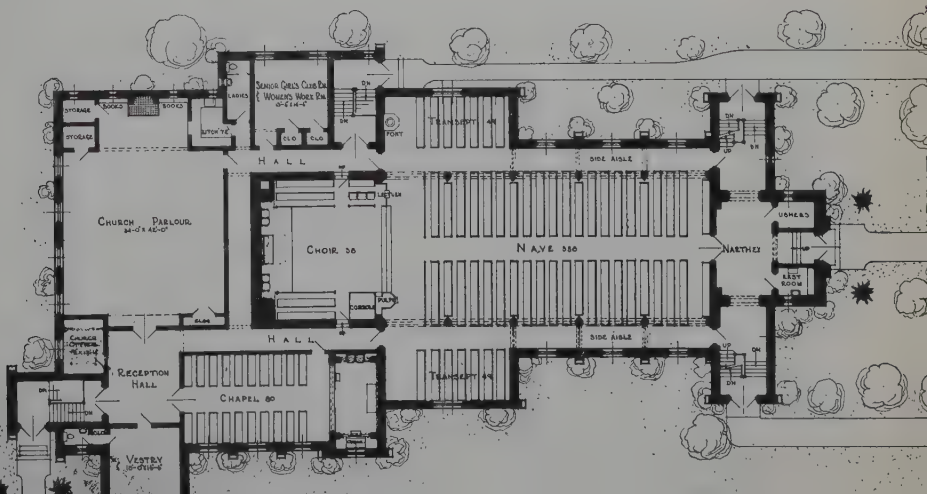
GORDON L. WALLACE, STRUCTURAL ENGINEER

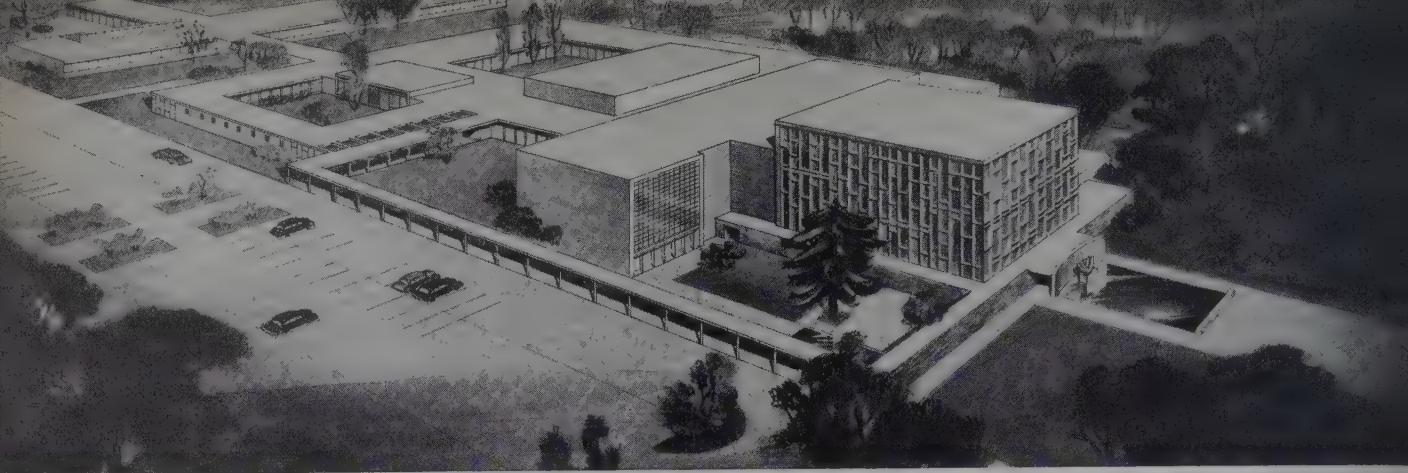
THOMAS AND WARDELL, CONSULTING ENGINEER

PUTTERBOUGH CONSTRUCTION COMPANY LIMITED,

GENERAL CONTRACTORS

MAIN FLOOR PLAN





ANSHE CHESED (MEN OF GOOD WILL) CLEVELAND

THE CHALLENGE OF CHURCH DESIGN

By PERCIVAL GOODMAN, A.I.A.

IN the design of each kind of building there are minimum required attitudes if the work is to have a chance of success.

To design an office building the architect must be interested in the problems of real estate investment, the client in turn must be interested in architectural and technical innovations. If the architect or owner has a prejudice against the use for which the building is made, success is doubtful. An architect designing an abattoir need not like butchering, but he couldn't be a vegetarian.

The design of a house of worship requires these minimum attitudes: The architect need not be religious, but he cannot be an atheist. He must be able to affirm the creative act. It is unimportant whether he believes God created man in his image or man God in his, for both are creative acts. In the one there is production without pre-existing material; in the other organization of existing material into new form.

The client must be a traditionalist, for theology without tradition is nonsense. The most cursory examination of church building through the ages shows the designer called on to put his best effort into creating new forms, use the best available techniques in planning, the best craftsmen in making and the best artists in embellish-

ment. St. Sophia, St. Mark's in Venice, the Duomo in Florence, Chartres, St. Peter's, each in its way exemplifies boldness of conception, daring structural innovation, creation of new forms. Obviously the architects could not have made such works without amenable clients.

Those theologians and lay members of committees who insist on imitation or copy as being necessary in the design of religious buildings are anti-traditional, deniers of the "Real Presence", for a copy is empty of all meaning save souvenir.

Until modern times the history of architecture dealt with three types of buildings: Fortifications, state buildings (Palaces, Thermal) and religious buildings. The latter were surely the greatest. In our day the best buildings are those, such as our factories, which emphasize physical ends by the maximum exploitation of physical means in order to achieve technical efficiency.

This is a far cry from Notre Dame de Paris, and the serious architect called on to make a church may well say, "Can I dare try my hand at such a work?" The client looking at the serious architect's portfolio can say, "These are excellent apartment houses, a good museum, a reasonable looking laundry and garage, but my dear fellow, what makes you think you can design a church?"

To such questioning the answer is:

¹ The early Christians used the Roman basilica form (a market hall or bourse), for it was the nearest suitable form; out of this utilitarian shape came such remarkable works as Monreale, San Miniato and Modena.

It's worth remembering that the greatest invention of the Gothic, the flying buttress, grew from an alteration to a burned out Romanesque church.

If we are to have an architecture worthy of our churches it will not grow from nothing. We spoke of the daring structural innovations, the creation of new forms. But these did not suddenly happen. They represented the correct combination: the fusion between use, structural system, and style, which is what we mean when we say masterpiece.

The most important element differentiating the church of today, whether it be Catholic, Protestant or Jewish, from the past, is programmatic and its implications are equal perhaps to the difference between the monastic Romanesque church and the great cathedral of the late Middle Ages. This change lies in the emphasis on community activities, for increasing importance is given the school and social arrangements, with a corresponding diminution in the facilities for worship. The church or temple is becoming a community center. It is located on a large tract of land; there is ample parking, a nursery, day camp, swimming pool, gymnasium; even a small theatre is sometimes part of the plan.

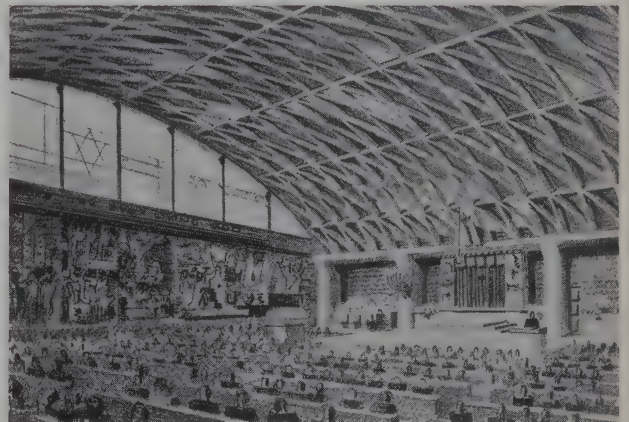
For the modern architect the planning of such requirements is as easy as any other planning. Where the difficulty lies is not in the design of a church, but in the problem raised perhaps more sharply by church design, the problem of finally combining the use, the technology and the art work into structures which do not stop at technical efficiency but aim at achieving for our time the larger efficiencies of psychological and spiritual satisfaction.

In a building thought out in this manner lighting is not a matter of foot candles; a structural system is not decided upon merely because it is economical. The plan calls for making of spaces having uses not measurable in the tangibles we have become accustomed to. The light, the structure, the shapes of the spaces are selected to create specific atmospheres, and these to be secured without false work or tricks of stage design — in this sense, pure functionalism. It can be argued that any functional building has an atmosphere and an aesthetic. True, but the difference between the work described and the functionalist attitude in the sought for atmosphere is a dominating force in the designing, while in the functional it is an unexpected result.

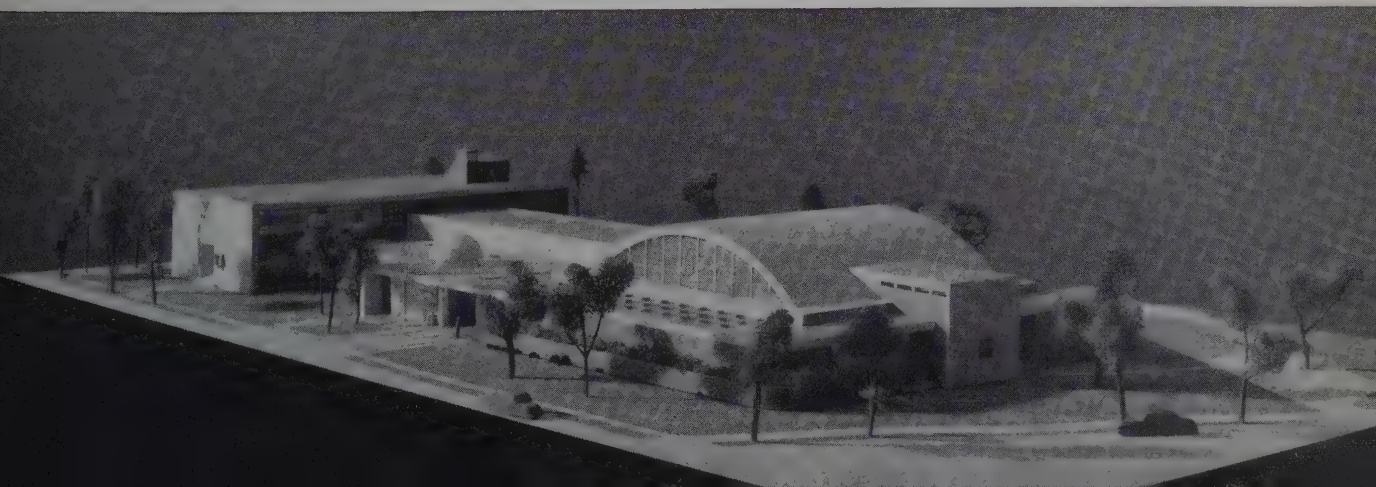
Thus, in the appended illustrations:

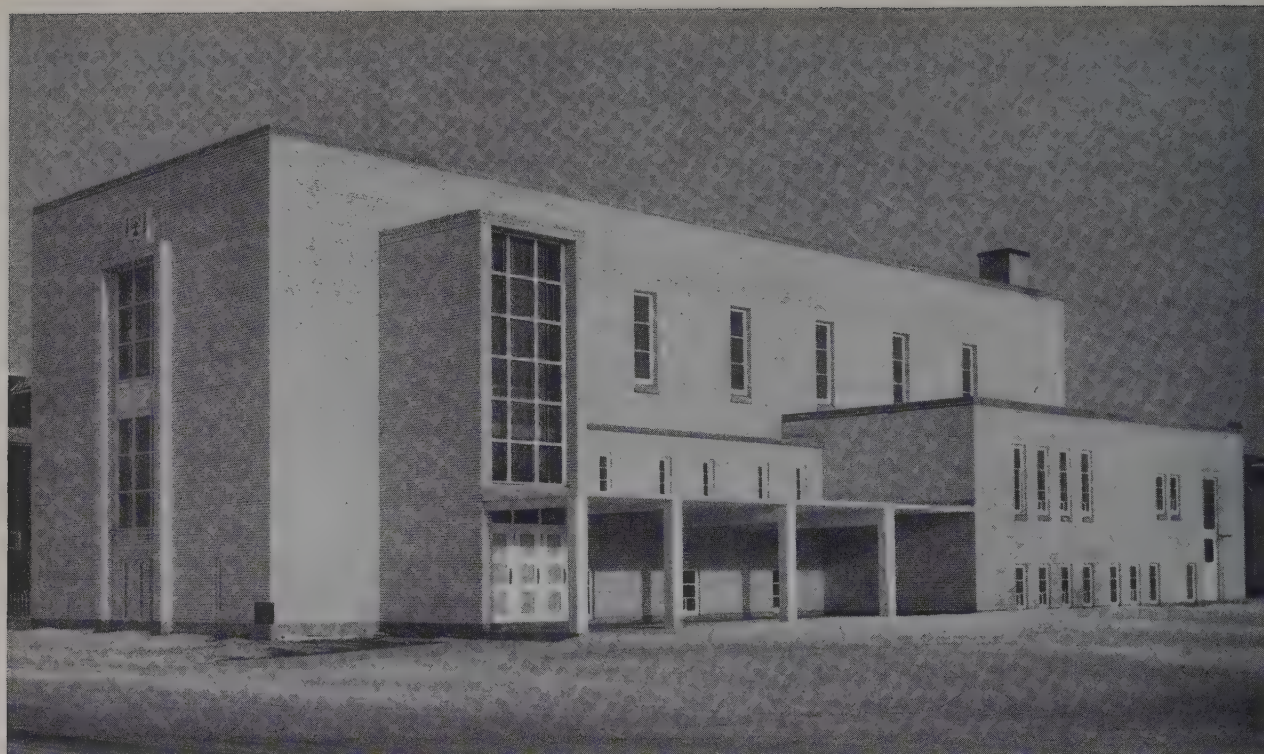
At Temple Beth El, Providence, the lamella roof is used because the arched shape and dark wood gives a fine feeling of intimacy and enclosure; the diamond pattern a richness of texture. This combination would be hard to find in another system.

Anshe Chesed (Men of Good Will) in Cleveland has a cage of stainless steel and heat resistant glass, so the Sanctuary is not an enclosed room but a part of the landscape set aside for admiring God's work.



TEMPLE BETH EL, PROVIDENCE



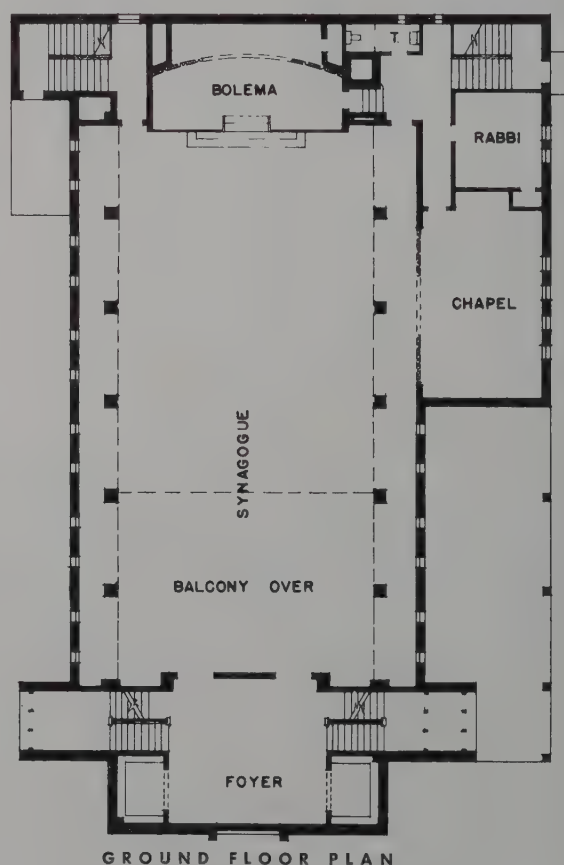


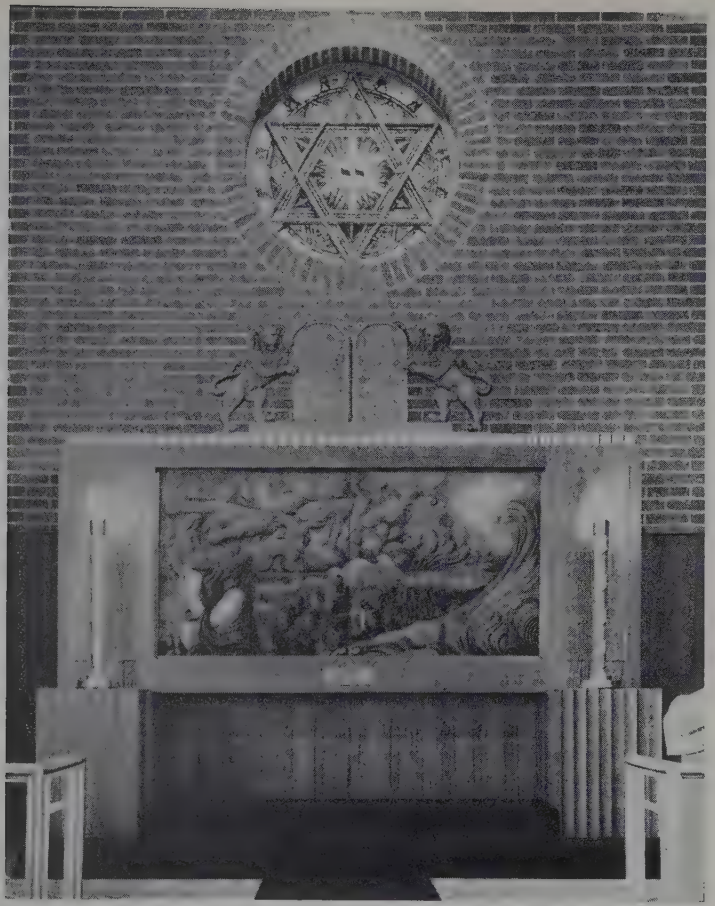
Photograph by Vern Kent

HOUSE OF JACOB SYNAGOGUE, REGINA, SASKATCHEWAN

PORTNALL AND STOCK, ARCHITECTS

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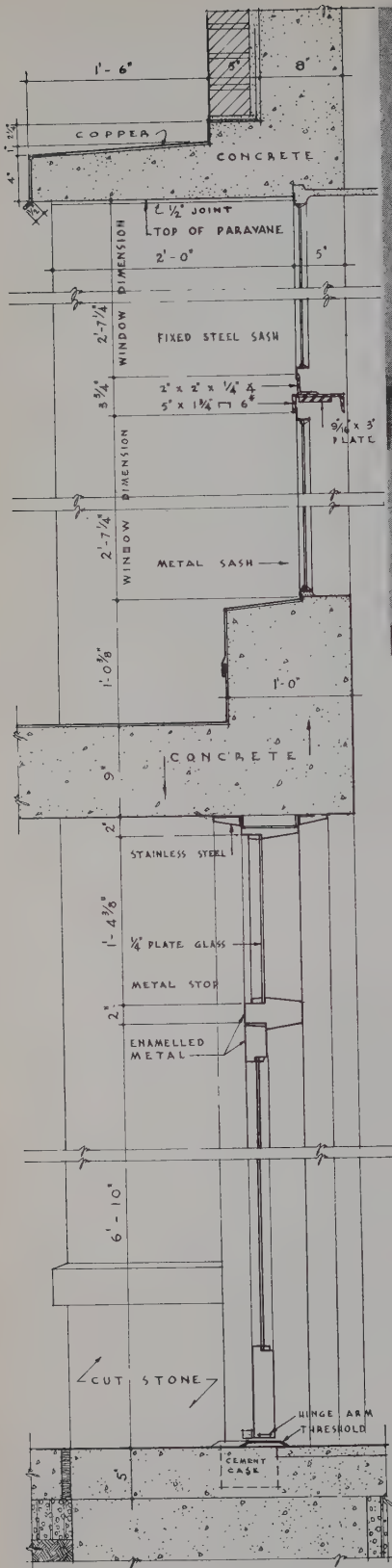
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ARK

CHAPEL

Photograph by G. L. Hillyard



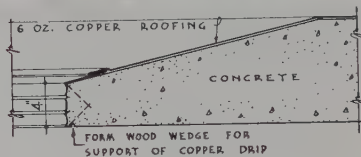
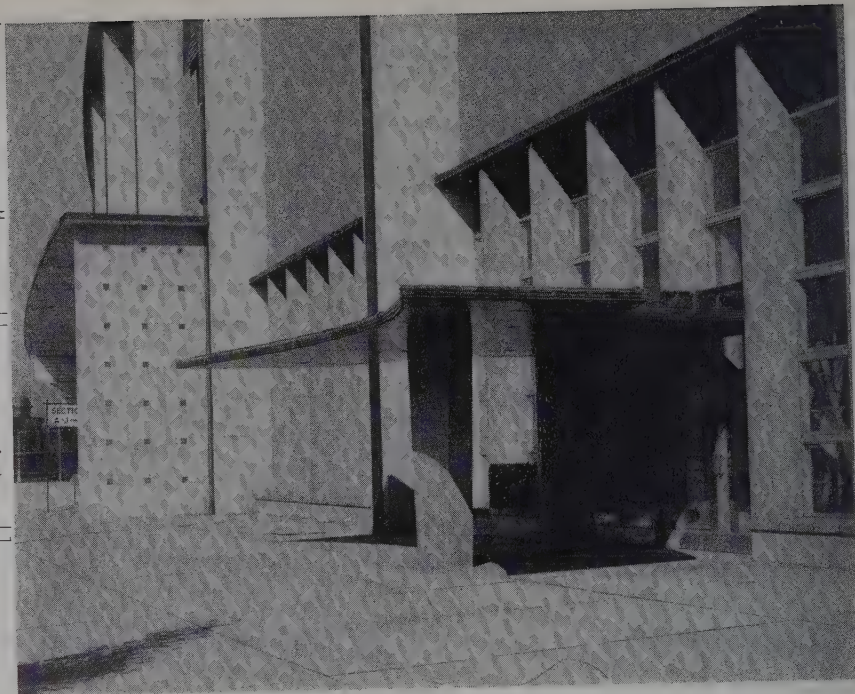


DETAILS
SCALE $1\frac{1}{2}'' = 1'-0''$

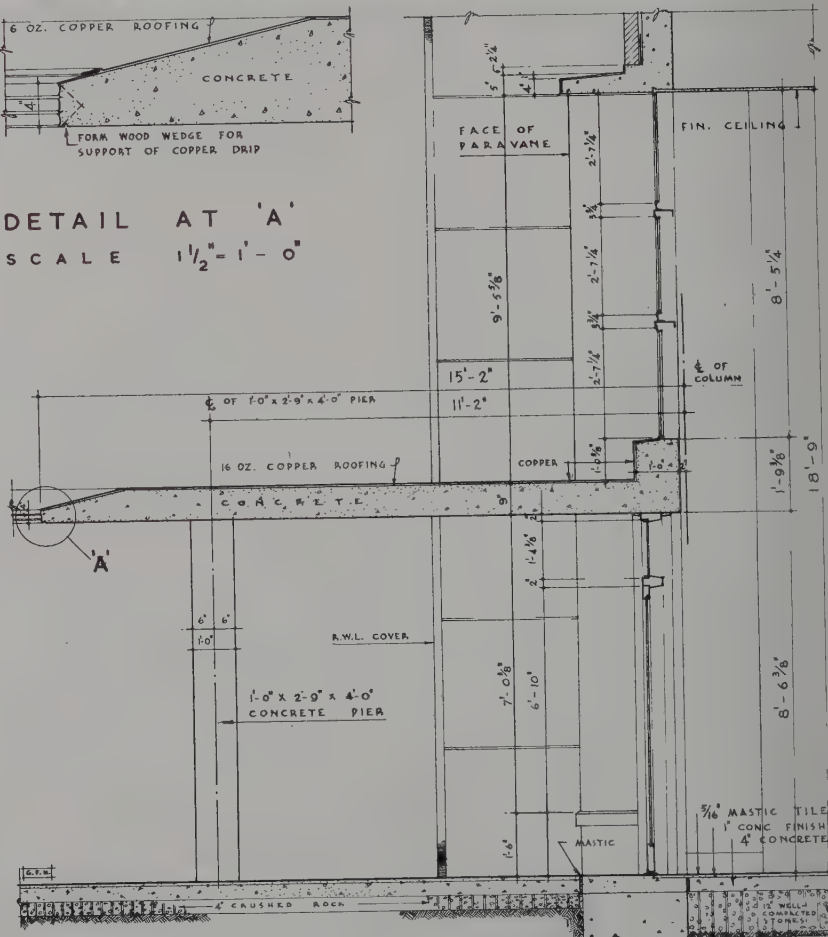
ENTRANCE DETAIL

GRANDSTAND

C. N. E.



DETAIL AT 'A'
SCALE $1\frac{1}{2}'' = 1'-0''$



SECTION THROUGH $\frac{1}{2}$ OF CANOPY
SCALE $1\frac{1}{2}'' = 1'-0''$

MARANI & MORRIS
ARCHITECTS TORONTO



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ALBERTA

Recent articles in the *Journal* have dealt with the question of the need for architectural criticism. It has been suggested that in exercising criticism architects must beware of the laws of libel and, short of that, of the rules of professional etiquette. But there is a wide field for criticism which involves no such pitfalls. I mean especially that general sort of discussion which applies to the whole of the architectural work that is being carried on, or to particular classes and types of work, or to any particular practices and tendencies in our present day architecture. The articles referred to are themselves examples of this and much more might be said to the benefit of architects many of whom in their relatively more leisure moments do reflect seriously on these matters. Architects require good criticism of this general sort so that they may attack their problems with clearer ideas of their artistic objectives. To take an example, we speak of present day architecture being "functional" and we hear it frequently said that "form follows function". Is it not more true to say that form and function are not two things in the same category but just one thing in its different stages? Function is a guiding idea, a mental conception, form is that same idea translated into the concrete. This does not mean that the form is literally dictated by function for the form is capable of many variations. It must vary, for instance, according to the material employed, and goodness knows we have a considerable variety of materials and methods at our disposal. There are many considerations besides that of materials that may enter into the translation of function, the idea, into the resultant form. The form may be any one of an infinity of variations. The final consideration is that it give satisfaction directly to the sense of sight and to the mind through that sense, and stir some worthwhile emotion.

Architects, quite rightly, share the general enthusiasms of their day and generation and their work must necessarily be strongly influenced thereby. Some of these enthusiasms are apt to get out of hand and to take too great a part in the shaping of architectural forms. It is up to architects to exercise control of form,—to make form satisfy the eye and the mind, insofar as vision satisfies the mind and awakens emotion.

One of the most typical forms of building of today is the wide and high steel structure with a minimum of solid and a maximum of glass,—surely a formidable challenge to an art whose ancient glories were achieved in the sphere of breadth and solidity. There is a pardonable enthusiasm for the physical achievement and practical utility of these creations. They have a powerful effect on our minds, but that effect is not always the spiritual thrill and shock that beauty gives and which is the end of art. Of these sky-scraping buildings, many

are frankly offensive; there is no beauty at all in them. Even the mechanical skill in them is only a multiplication by "x" of what is employed in our ordinary run of work and their internal arrangements are a similar magnification of the jig-saw puzzles that all competent draftsmen are solving every day. If one has any doubt of this let him sit down and analyse the biggest of them. Yet there is in them that which we must respect and do tolerate. They serve well some of life's essential purposes and basic needs of our day. In these buildings an array of variously sized and shaped spaces has been put together in an unprecedented mass. A degree of order has been imposed. Order is the basis of all art and beauty but does not of itself ensure beauty. They have come within the order making genius of man. But look now at the general appearance of the cities we make and we see acre upon acre of unco-ordinated effects. We are making a mess of things. That mess will not yield to mere criticism of this and that detail in individual buildings. It needs a lot of straight clear thinking. Can our architectural critics furnish this? Criticism is itself a great and difficult art and we must look beyond the architectural practitioner for this.

Cecil S. Burgess

LETTER TO THE EDITOR

Sir:

The recent entry of the *Journal* into the field of architectural criticism, on the occasion of the "Three Gifts", marks, to my knowledge, a first recognition of the urgent need in Canada for the development of a contemporary habit of architectural criticism. The *Journal* must be congratulated.

However, the method used in this "first," though not lacking in subtlety or scholarship, seems to me to suffer severe inadequacies that are brought to light only by means of the coolly analytical approach of true criticism. For example, consider among the gifts the two pieces of furniture. To an unprepared public, the implication made that the speaker had rather sit on the ground than on the chair meant for him comes as a bit of a shock. Would it not have been more appropriate to discourse on the ornament and carvings of the chair, for I am sure that not one Canadian (ex-Newfoundlanders included) out of a hundred could explain the wealth of symbolism presented there. Then a furniture designer could have explained how the flat back and widely spaced arms make inevitable the dignified posture of the speaker.

Consider the table: the *Journal* says—"Every part about you blasted with antiquity," failing to mention the very up-to-date air conditioning equipment that breathes through fine Gothic tracery from beneath the table top.

The third Gift, I feel, should have been subjected to a more penetrating analysis, as befitting its relatively important size and its prominent position on the Canadian

landscape, yet the *Journal* manages only an obscure reference to the dangers and difficulties of the main approach to the house, dangers that most architects will automatically sense in the pitch of the roof over an uncovered main doorway. Why this reference to an insignificant approach, when the competence and good name of our heating engineers, or even the health of our Prime Minister, is at stake; for behold the number of chimneys that, to the uninformed, can only indicate an unpardonable lapse of central heating.

Continuing our sample critical analysis, the choice of a wood roof is immediately interesting when juxtaposed with the number of chimneys. At this point, an essay could have been presented in the *Journal* by a fire underwriter. Other salient features that an objective critic would be forced to appraise: the shutters, the dormers, the small window lights, the unusual carving around the main door (the symbolism here is hard to grasp), each of these parts should be deftly situated, historically, economically, aesthetically, etc.; the task is yet to be done.

Such a method of criticism, by a careful analysis of all the parts, offers the only satisfactory way of meeting a further challenge in criticism which I hopefully submit to the editor for his consideration.

First, generally, and as a direct continuation of the *Journal's* first effort: a criticism of the whole climate of official architecture in Ottawa; then, more particularly, of the large new Department of Veterans' Affairs Building. This recently publicized structure is fairly representative of all the projected or recently completed official structures in Ottawa, and is typical in that it poses a number of baffling questions. The purpose of the D.V.A. building is that of any government office building, the housing of records and Civil Servants, male and female. Why, then, is Ottawa being fortified with twin castles and colonnade in between? Why should an office building, if it is not a fortification, be planned in the form of a quadrangle, so as to condemn thousands of secretaries to stare at each other across a masonry pit for half of their lives? Why should the main office be windowless, and look like the baths of Caracalla? Why should the doorways be so large and stout in peaceful Ottawa? Why the glorious weighty colonnade framing the view from Lyon Street into the sky (or from Wellington Street also into the sky), and then, why the absence of the all-important roof silhouette on the south side, from which direction the building terminates the broad vista of Lyon Street? It might be enlightening and entertaining here to have some exotic classicist's own interpretation of this strange paradox.

Still more strange, why the colonnade junior over the entrance for garbage trucks (in the later twin to the first

castle)? Why the ground floor heftily girthed in solid stone? Because the lords of Florence fear rioting in the streets below?

Why, again, the might of a colonnade that only carries light secretarial feet, or is this corridor the reviewing stand for some emperor? Why, like a confectioner's climax, the roof — so much steel, copper and reinforced concrete, precious materials to house records and miscellaneous stores? Why the tragically small windows, and few, in the dining hall, overlooking the river and hills? And why the parapets that hide the pipes that heat the snow that falls from the tall roofs that would make icicles and could fall, *if there were no parapets?*

Dear Mr. Editor, our architectural publication would be failing in its professional duties, should it leave unstudied and unanswered questions of such deep concern to all Canadians.

Yours very truly,
Guy Desbarats

CONTRIBUTORS TO THIS ISSUE

Percival Goodman, A.I.A.

Born New York City, educated at the Ecole de Beaux Arts, Paris, where he went as a Paris Prize winner. He has been in private practice in New York City since 1930. He has taught at New York University, and since 1944 has been on the faculty of the School of Architecture, Columbia University. Private practice has been varied and in recent years he has devoted himself primarily to problems of city planning and church design. With his brother, Paul, he is the author of *Communitas* (University of Chicago Press).

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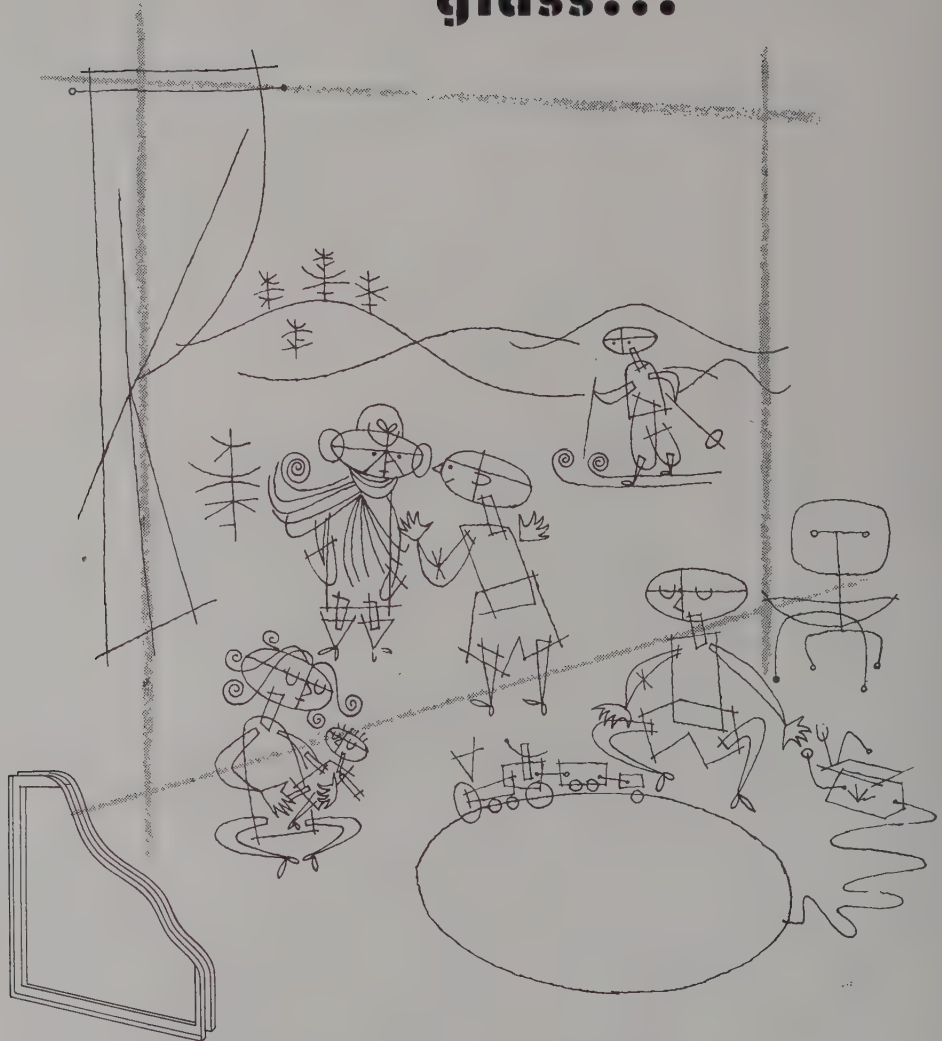
University of British Columbia — Mr. A. E. Anderson.

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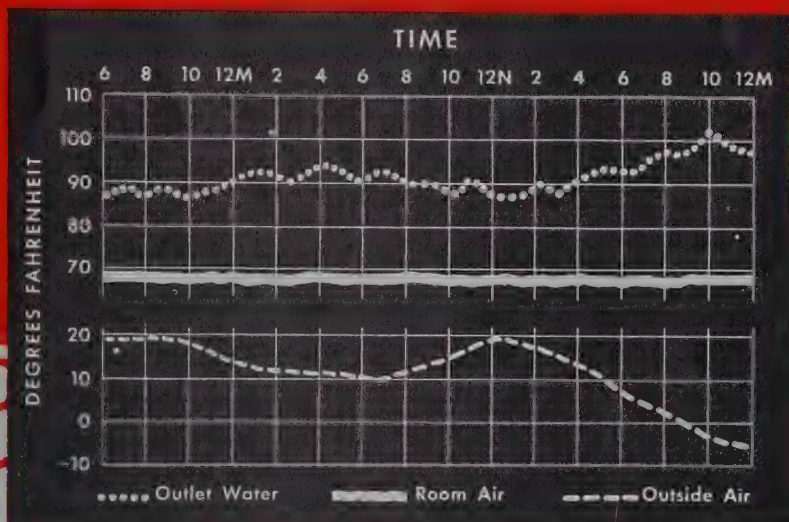
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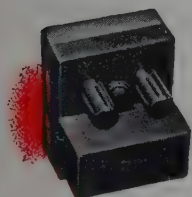
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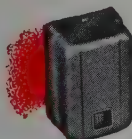
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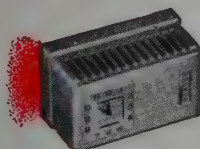
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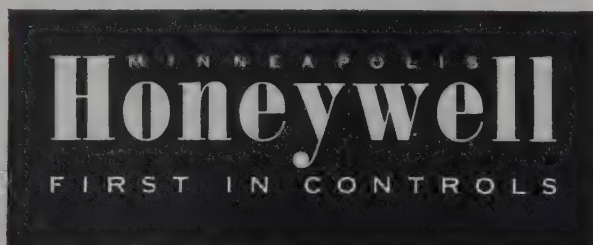
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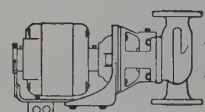
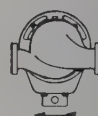
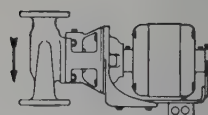
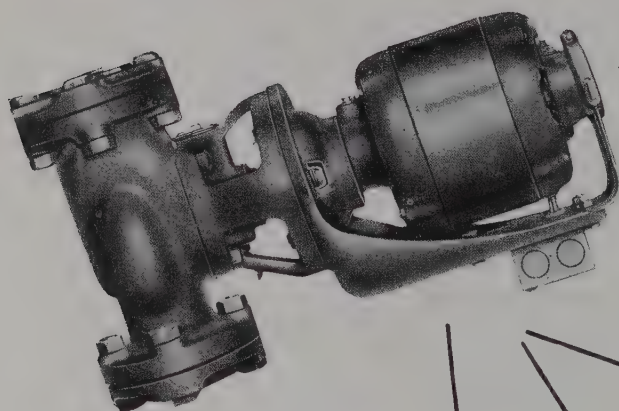
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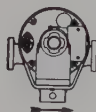
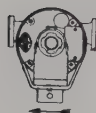
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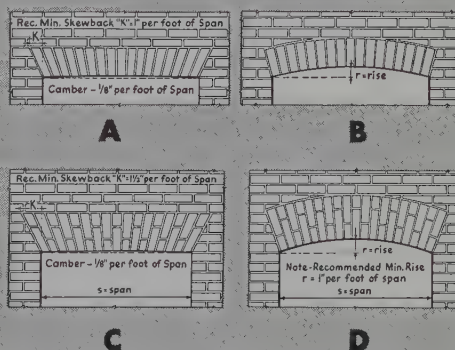
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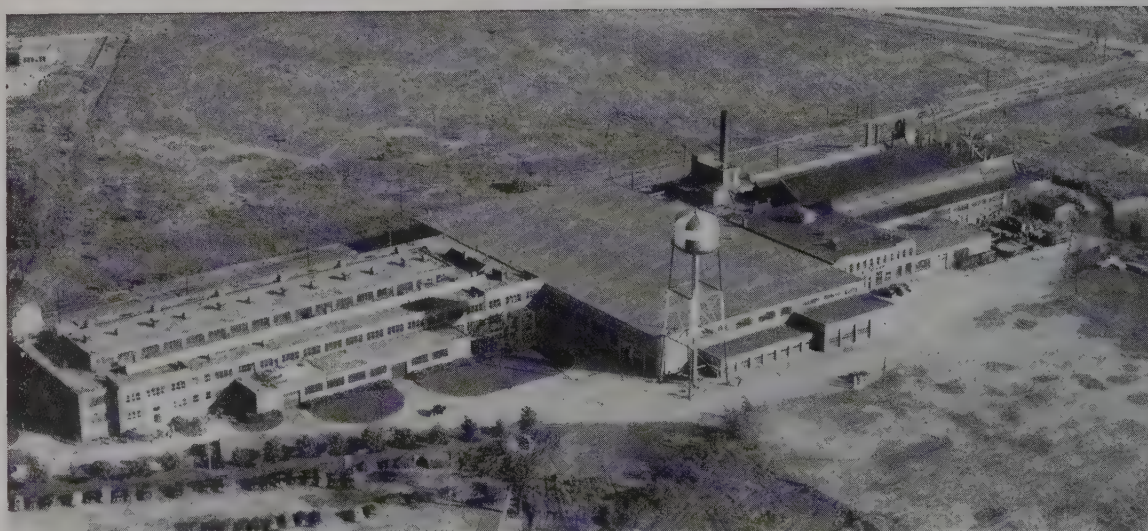
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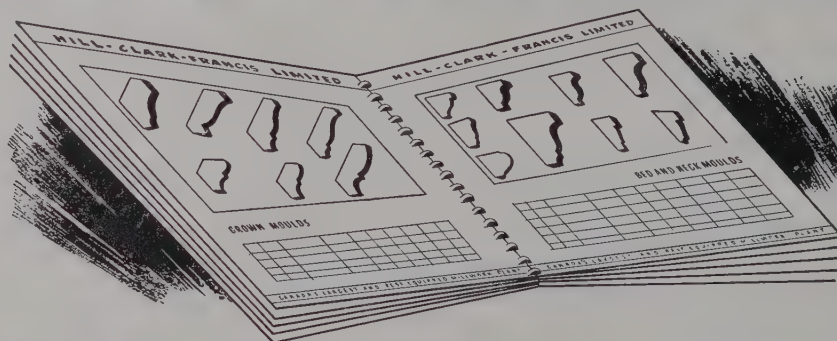


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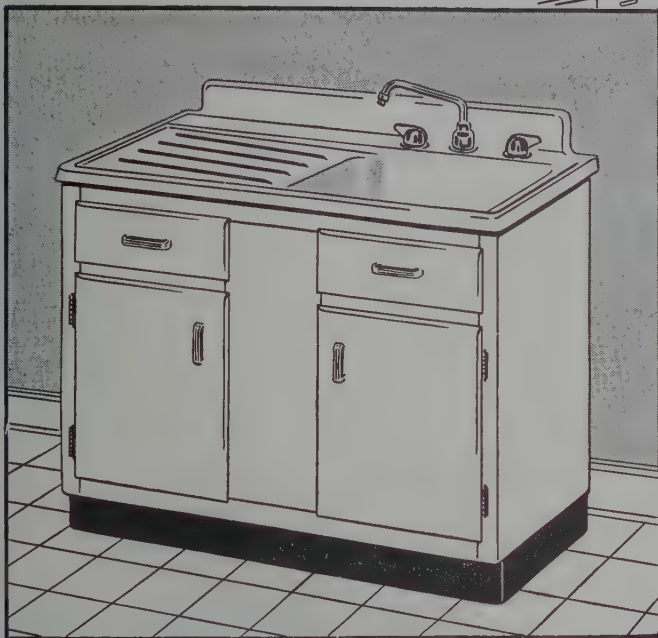
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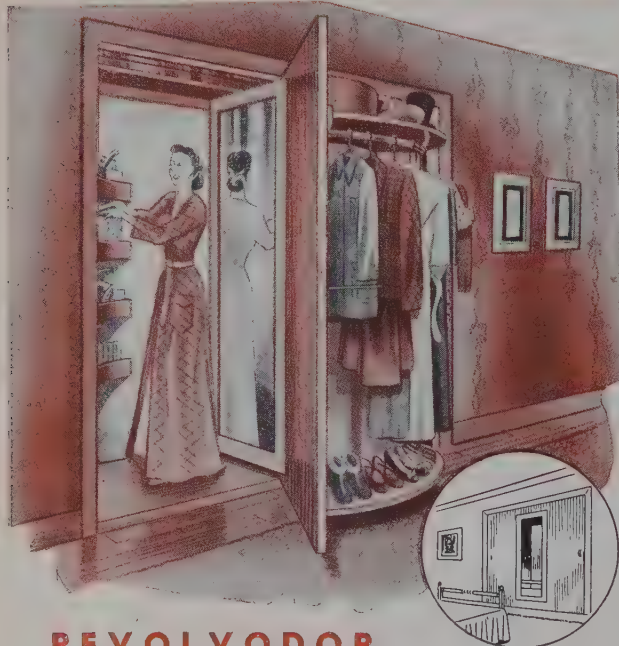
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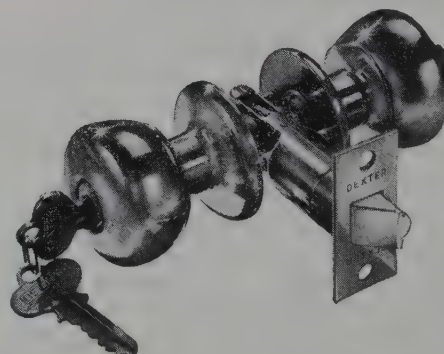
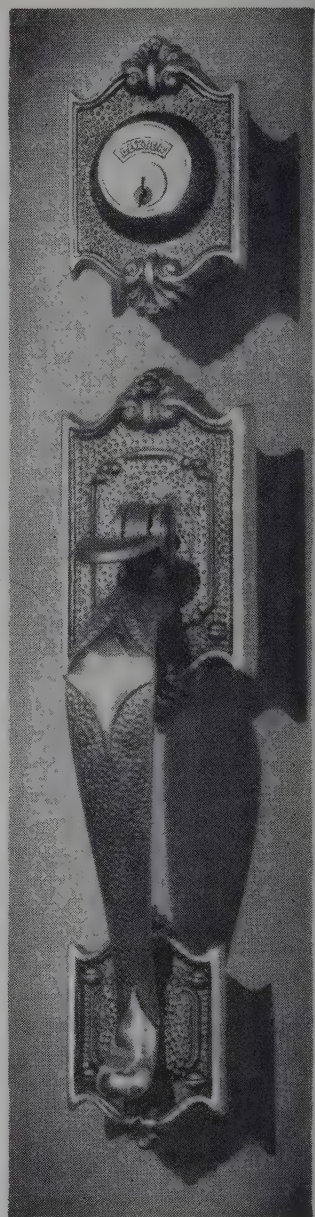
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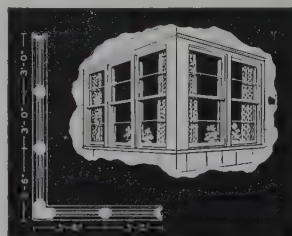
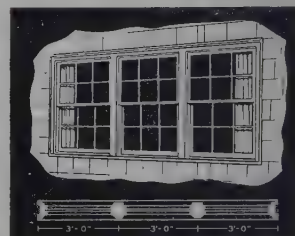


Illustration above shows five Andersen Pressure Seal Double Hung Window Units with horizontal bars. Plan detail shows approximate wall space occupied by these units.



Above, three Andersen Pressure Seal Double Hung Window Units with accompanying plan detail showing rough opening size of the installation.

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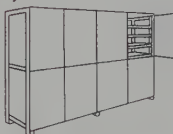
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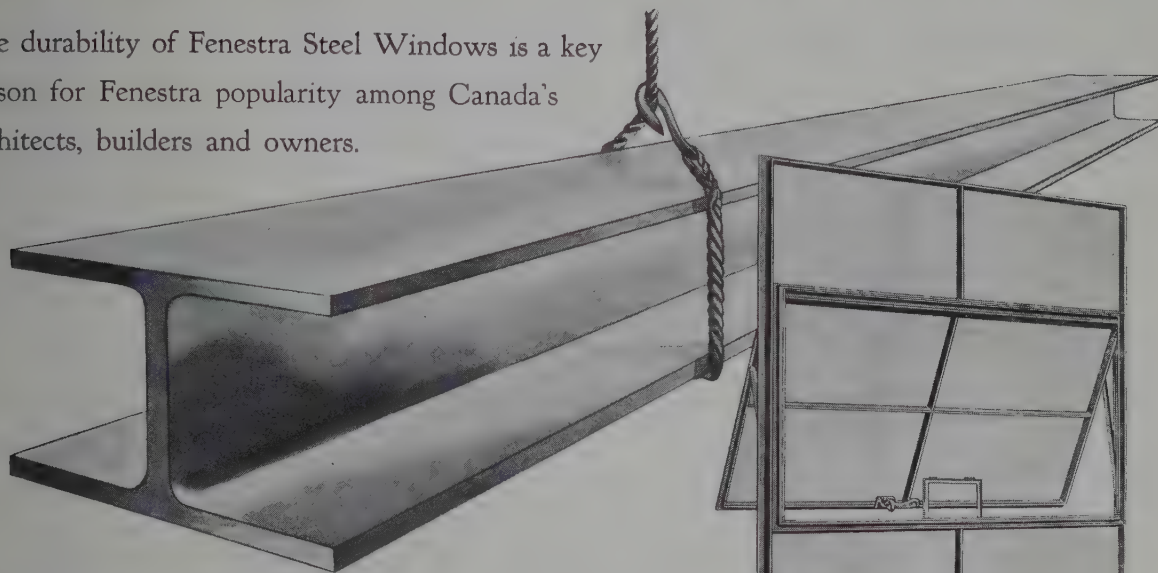
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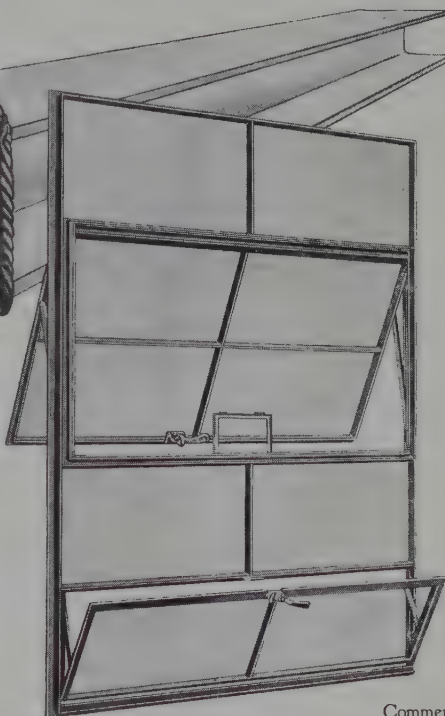
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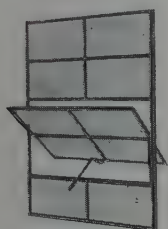
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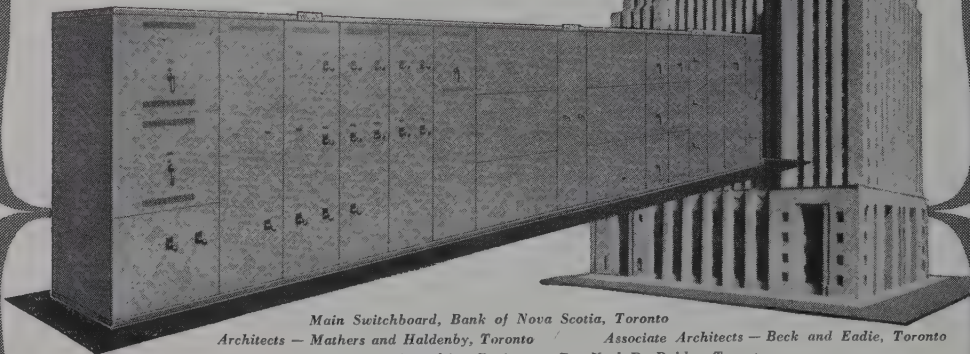
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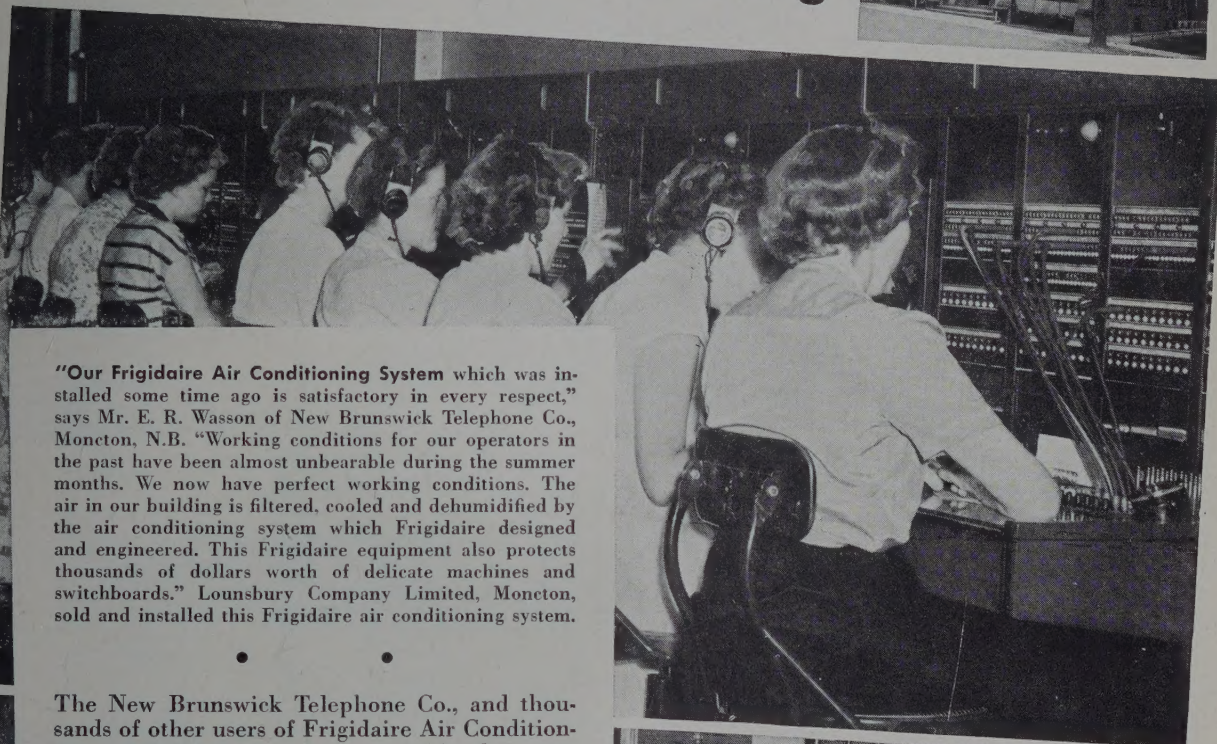
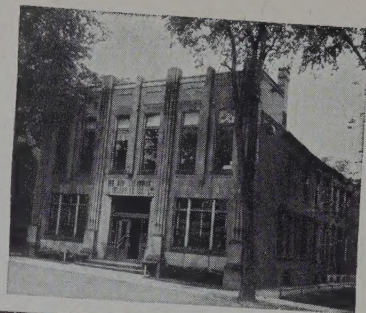
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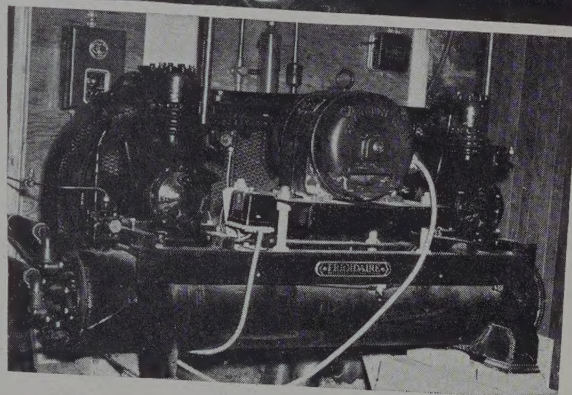
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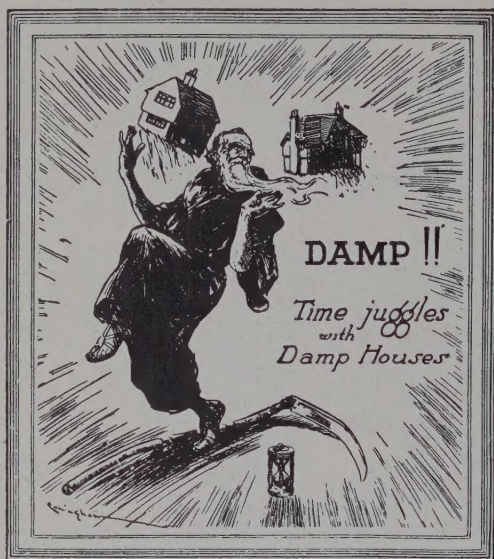
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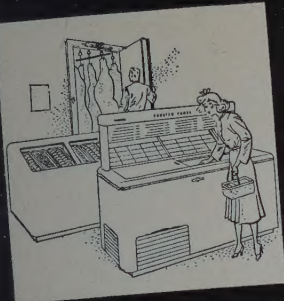
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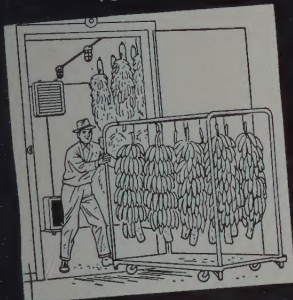
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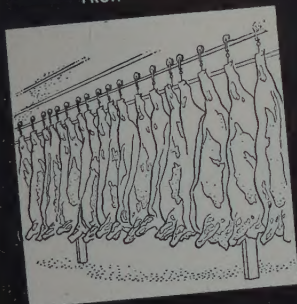
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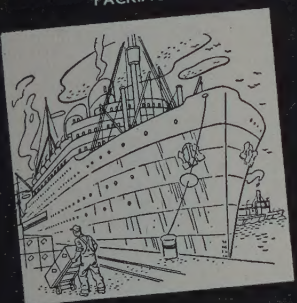
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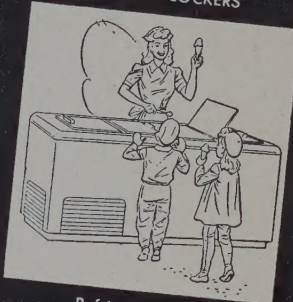
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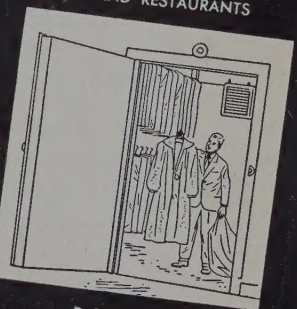
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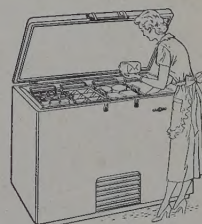
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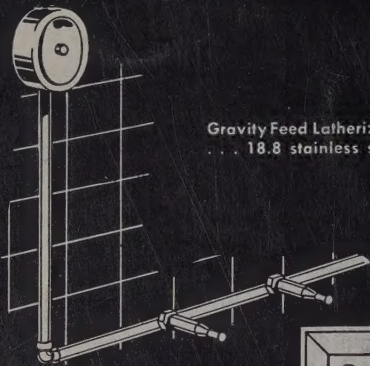
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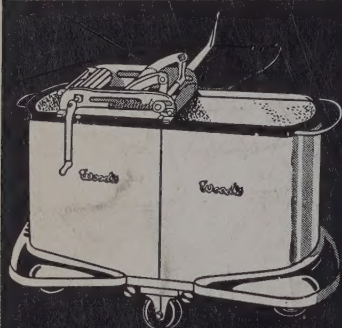
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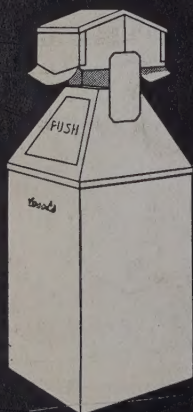
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